VOGUE

ADVANCE RETAIL TRADE EDITION

Fashions for the Smart Girl in and out of College

Incorporating Vanity Fair August 15, 1947 Price 35 Cents 40 Cents In Canada

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Luxury, unlimited! A coat with a wealth of handsome detailing —shawl collar, full-sweeping back. Tailored with meticulous care by Harry-Williams, Ltd. of Stroock's fleecy virgin wool... twenty exciting colors. Sizes 10 to 18. About $90. Duchess acetate rayon lined. At one fine store in most cities or write:

Harry-Williams, Ltd.

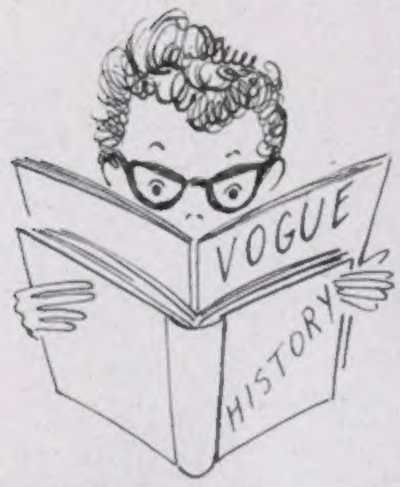
A department of Grossman&Spiegel, Inc., 512-7th Ave., N.Y.18

How to use this issue of

VOGUE

AUGUST 15, 1947 TRADE EDITION

Young ladies in and out of college



The young lady look—charming new expression of 1947 fashions for in and out of college. The picture is feminine, has an elegance—and a gentle allure evolved from the kind of fashions Vogue edits in the August 15th issue. The young take the triangular silhouette—narrowed shoulder, small waist, the full, and longer skirt. The look is one of quiet poise—a well-mannered dimension for campus, for town, for country. An all-of-one-piece look in shoes, bags, gloves, hats, that emphasize the silhouette. Regard these clothes as the key to this season's business in young fashions—your young customer will buy a complete look in the right silhouette and the right accessories for this new and very becoming young look.

Because this young lady look marks a definite change in college fashions, it demands the understanding and collaboration of every salesperson—as well as a clear and complete promotional story for your young customer.

Route this issue of Vogue to your buyers, salespeople, and your advertising departments. Understand and believe in the new young lady look and you will sell it.

The young lady suit

The little suit with a big future has a triangular silhouette. Vogue shows it in worsted, covert, gabardine, and plaid, topped with a soft velvet hat—essence of the young lady look. See pages 127-129 and the accessories that play up to this new look—the neat narrowed shoe, the white gloves, the one important jewel. New suit story—new accessory theme—for today's charming young lady.

Young lady look for evening

The silhouette here, too, is triangular. New: the longer skirt, the sweeping hem—and more coverage. New: the richness, the elegance of fabric textures. New: bright colour, rich colour. See pages 130 to 133 on Vogue's look for evening. Study these pages for news in the deeper shade of stockings, the colour of satin evening shoes. Duplicate these clothes with similar merchandise in a bank of windows...Vogue says: "Young evening: bright evening".

Swinging coat: overall coverage

Overall coverage for this year's clothes: the swinging coat. The news is in its triangular shape, narrowed shoulder, and wider sweeping hem to accent pretty ankles, delicate feet. Vogue shows coats in bright, elegant textures for evening, in rich woollen or soft corduroy fabric for day. Collect similar merchandise for a special promotion of this all-important new coat silhouette. See pages 134 and 135.

New look for country

The new look for country is poised, polished—see pages 136-141. Good promotional material here, for your separates department. Campus and country clothes attain their new look from the mating of several fabric textures in a single colour. Very new is the longer, prettier circle skirt. Note, too, the return of the Norfolk jacket, looking very feminine in corduroy, the knitted sheath for Sunday lunch—and the unusual, new-looking accessories that add so happily to these new country clothes.

New look for afternoon

New look for afternoon: rich fabric, simple detail in an important dress or suit with longer skirt, wider hem. There is new elegance in velveteen and corduroy. Introduce this new look for afternoon in your newspaper advertising and window displays. See pages 144 to 148.

Young shirtwaist dress

The young way to look at any time is pin-neat. Notice how poised and lady-like the shirtwaist dresses in wool or crêpe look, on page 149. Again: the longer skirt, the uncluttered look. Head your newspaper advertisements with—Vogue says: "Pin-neat, young way to look".

Bold plaids for a.m., p.m.

Bold plaids and bold colour in the skirt for A.M. or P.M., in the greatcoat, or tea-in-town dress—see pages 150, 151. Notice that plaids are seen in elegant company—with a velveteen jacket, white gloves, satin shoes, an important jewel. Why not plan a bank of windows on romantic plaids...Vogue says: "Young ladies wear plaids with an air".

RELEASE DATE for material in this issue: August 17th, East and West of the Mississippi.

For other information, write or wire Vogue Merchandising Service

TRADE EDITION SUBSCRIPTION RATES
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$9.00 FOR TWO YEARS.
TO CANADA: $1.00 EXTRA PER YEAR.
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Vogue charts fashion changes

In spite of hesitancies from a few women who are afraid of the melting ice after the war years of the frozen silhouette, we know that a fashion change has been coming ever since the war's end, and we know that now it is *here*. It has not come abruptly. There have been many warning signs published and worn, and those who found themselves taken by surprise have only their own inattention to blame.

The nicest thing about these new clothes is the effect they will have on the women who wear them. We think they will be a good influence on the feminine psyche. (As one young hoyden said when she tried on a lady-like dress with the full, longer skirt, "Why I feel perfectly charming". Quite a commentary from one who was in the "Hi Butch" set a year or so ago.) Some psychologists tell us that each recurring fashion cycle reflects certain qualities in the women who wear it. Perhaps these new clothes are the reflection of women's revolt all over the world against the regimented and the hard. Now, although this fashion scene is so varied, we think it can be summarized. Every hard line is out. Everything that looks purely functional is out. The new clothes are intentionally decorative, purposely becoming. They have a gentle air; they make a woman move serenely. It's hard to visualize a strident gesture in these clothes; to hear a strident voice. They are fashion with allure—which means the quality that *draws* the beholder to the wearer. They are in a word, come hither clothes—the exact opposite of the go-getter school. The come hither technique has been used, for untold ages, successfully by women—or should we say by successful women? Vogue thinks the clothes that have it will be successful too.

Go-getter silhouette

Come hither silhouette

WE HAVE SKETCHED AND REPORTED "Fashion Changes"—have held up the "glass of fashion" and found the "mould of form" is broken. Our sketches are not of specific merchandise but of ideas—*we are confident you will have specific examples of these sketches in stock.*

Three points of difference in the new autumn fashions

1946

The shoulder is padded.

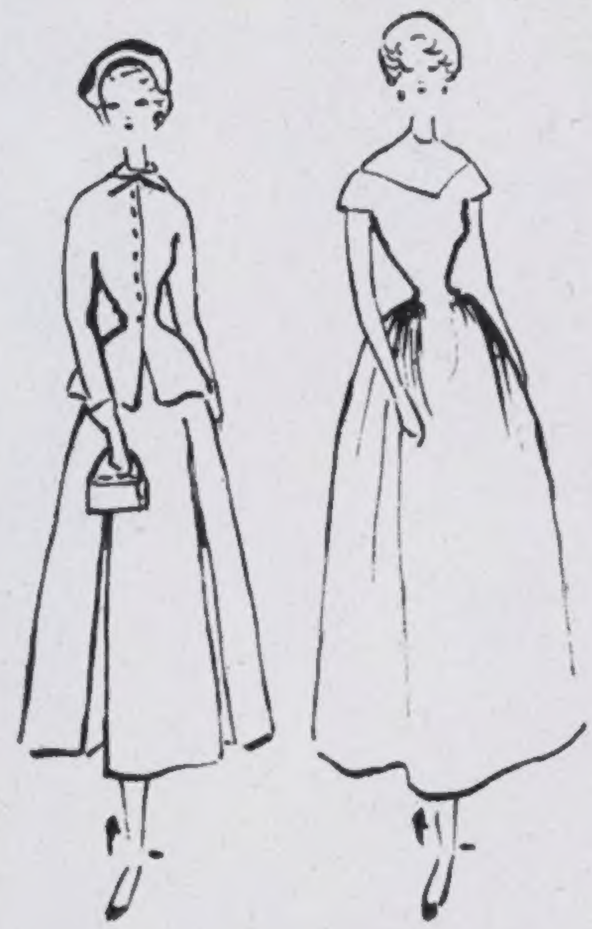
1947

The shoulder is narrowed.

The waist is barely indicated.

The waistline is smaller.

Standard equipment of the L85 period: 28-inch skirt, barely-indented waist and, of course, padded shoulders. Evening clothes touched the floor last year.

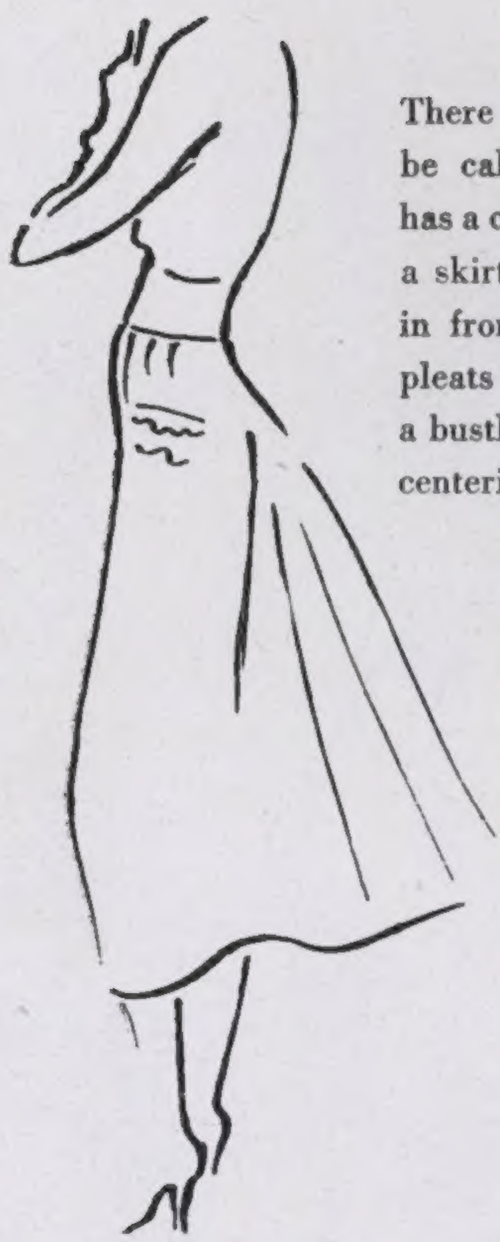


New autumn day silhouette: always the skirt is longer, the waist smaller, the shoulders almost natural. For evening: the ankle-length skirt is always an important fashion.

Dress and suit silhouettes

The number one silhouette: the shoulder is round instead of square. The bodice is tight. The waist looks as small as nature, or artifice, can make it look. The skirt is full and the hips accented below the small waist. The skirt length is considerably longer

There is great elegance and a new look in the long and narrow day silhouette. Note its smooth shoulder, whether worn with a box jacket or a pulled-in waist; the almost straight skirt which may have a slightly barrel-look and is smartest about 13½ or 13 inches from the floor.



There is a silhouette that might be called the Profile Skirt. It has a classically moulded bodice, a skirt which is almost straight in front, but which has jutting pleats at the back—not exactly a bustle, just a gentle movement centering in the back fullness.

The newer version of the jutting peplum line with which we are familiar is the full hippy jacket over a very full skirt, again with the tight, tight bodice.

New types of autumn clothes . . .

Then there is the slim line silhouette that breaks into pleats below the knee. An example of this is the fashion shown on Vogue's July 15th cover.

Quite new looking is the loose, full, wrist-length jacket over a full-pleated, or gored, or gathered skirt . . . narrow shoulders.

5 o'clock dress

The five o'clock dress—rich in fabric. It takes its character from the material of which it is made and the length of the skirt.

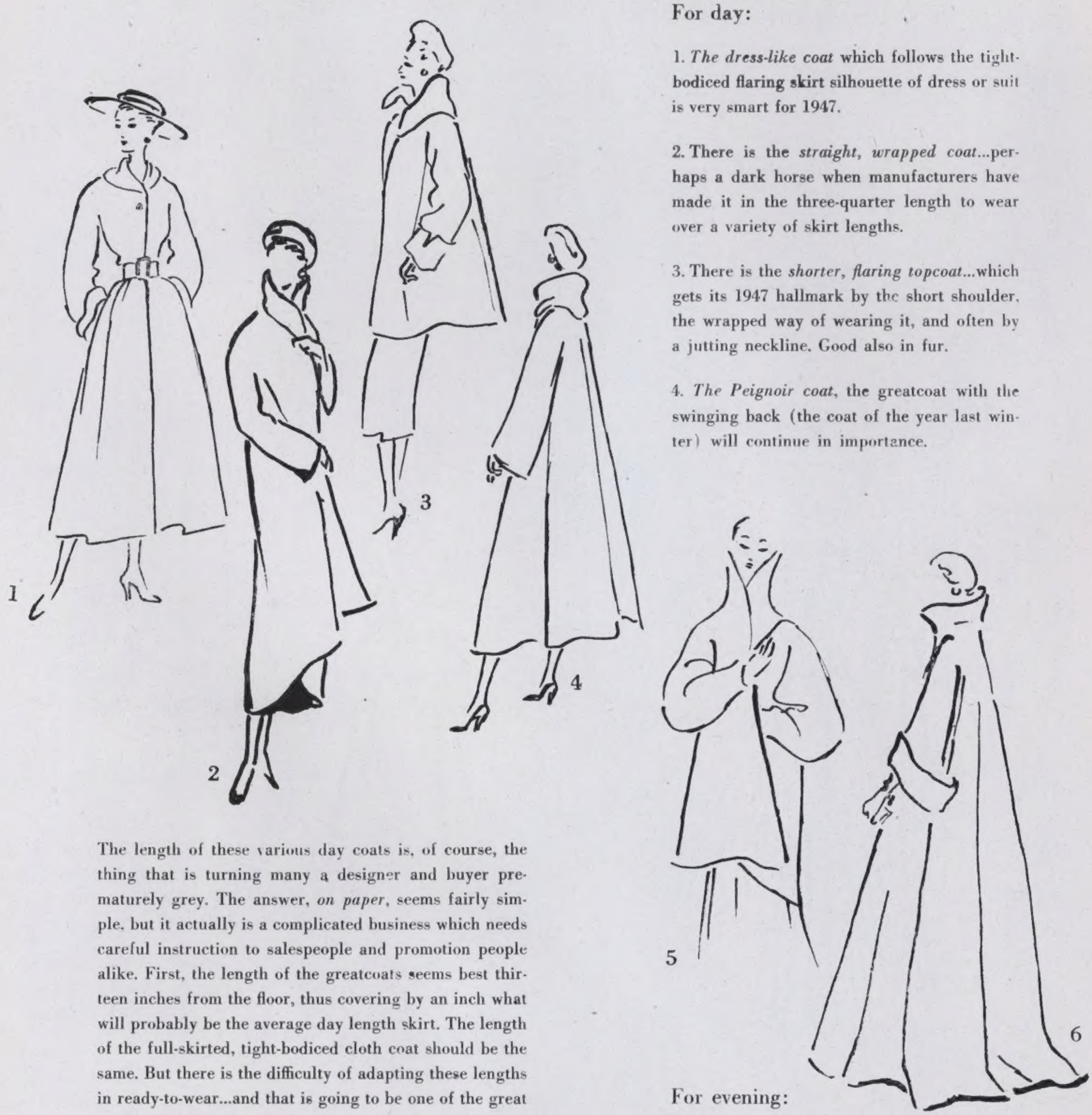
Dinner suit

There is the new dinner suit, which we have not seen for some seasons past, now returned in ankle-length versions.

Stocking news

For the first time in years, stocking colour is something to consider. Instead of the anonymous, ubiquitous pale beige colour which all our legs have worn for so long that they have become almost invisible in the general landscape, there is definite acceptance of darker shades in stockings.

1947 Coat silhouettes



For day:

1. *The dress-like coat* which follows the tight-bodiced flaring skirt silhouette of dress or suit is very smart for 1947.

2. There is the *straight, wrapped coat*...perhaps a dark horse when manufacturers have made it in the three-quarter length to wear over a variety of skirt lengths.

3. There is the *shorter, flaring topcoat*...which gets its 1947 hallmark by the short shoulder, the wrapped way of wearing it, and often by a jutting neckline. Good also in fur.

4. *The Peignoir coat*, the greatcoat with the swinging back (the coat of the year last winter) will continue in importance.

The length of these various day coats is, of course, the thing that is turning many a designer and buyer prematurely grey. The answer, *on paper*, seems fairly simple, but it actually is a complicated business which needs careful instruction to salespeople and promotion people alike. First, the length of the greatcoats seems best thirteen inches from the floor, thus covering by an inch what will probably be the average day length skirt. The length of the full-skirted, tight-bodiced cloth coat should be the same. But there is the difficulty of adapting these lengths in ready-to-wear...and that is going to be one of the great reasons for the rise of the three-quarter wrapped coat. The general rule is that if the coat is not full-length, that is if it does not completely cover the skirt, it must be frankly three-quarter or shorter. One thing to be watched is that the coat length must look as if it were really *meant* and not as if it were accidental or left over.

For evening:

5. *The three-quarter length evening coat.*

6. *The full length evening coat.*

There is the return of the evening coat, full length or three-quarter...a return too of the romantic full-length mantle.

The news is in important details

1946

The size of head and coiffure seemed to have reached almost the all-time minimum.

1947

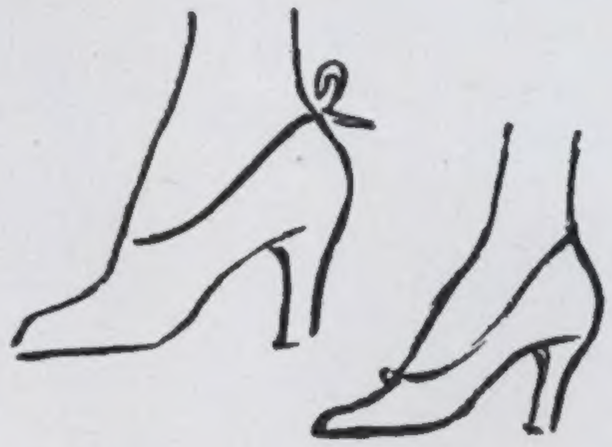
More bulk, more manipulation . . . but we watch for small hat developments.

Shoulders were bared, low decolletage was worn with bare arms in 1946.

Newest tendency . . . is to have a certain amount of cover-up in the bodice.

For day: absolutely heelless shoe.

For evening: open shoes—the general rule.



For day: the higher heel—at least a Cuban.

For evening: opera pumps with a high heel.

The news is in skirt lengths

Every skirt is longer, but there is no one answer to the skirt length question—every skirt is an individual problem and on it depends the whole of a woman's chic.

The actual "inches" information seems t break down into these lengths:

1. *By day*—no standard day skirt length but: average length for full skirts—14 inches from the floor. Average length for narrow skirts—13½ inches from the floor.

2. *For late afternoon*—12 or 13 inches.
3. *At dinner*—ankle length or shorter.
4. *The elegant evening*—just off the floor.

EXTRA COPIES OF THIS FASHION STORY—to use in sales training—are available for $1.00 for fifty, $2.00 for one hundred. Order them from: Vogue Merchandising Service, 420 Lexington Ave., N. Y.

To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards

RELEASE DATE: August 17, East and West of the Mississippi

. . . to sell Ready-to-wear

VOGUE SAYS: "Young suit: small top, full skirt"
VOGUE SAYS: "For country: Norfolk jacket in corduroy"
VOGUE SAYS: "Country look: varied texture, one colour"
VOGUE SAYS: "Dancing dress: shoulder-wide neck"
VOGUE SAYS: "Plaid dinner skirt: ankle-length"
VOGUE SAYS: "Young evening: ankle-length dress"
VOGUE SAYS: "For evening: gleaming fabrics"
VOGUE SAYS: "Ankle-length skirt: baby Louis heel"
VOGUE SAYS: "5 o'clock dress: planned for just then"
VOGUE SAYS: "5 o'clock frock in corduroy"
VOGUE SAYS: "5 o'clock frock in velveteen"
VOGUE SAYS: "Plaid skirt, plaid shawl"
VOGUE SAYS: "Plaid skirt: brief velveteen jacket"
VOGUE SAYS: "Plaid: sweet-spice for the lady look"
VOGUE SAYS: "Young ladies wear plaid with an air"
VOGUE SAYS: "Wool or crepe for an any-o'clock frock"
VOGUE SAYS: "Tucked shirtfrock: 10 o'clock scholar"
VOGUE SAYS: "Any o'clock: triangular silhouette"
VOGUE SAYS: "Young little jacket, circle skirt"
VOGUE SAYS: "Pin-neat: young lady look"
VOGUE SAYS: "5 o'clock dress: young lady dress"
VOGUE SAYS: "Neat young lady dress: shirtwaist dress"
VOGUE SAYS: "News centers in young circle skirts"
VOGUE SAYS: "Young lady dress: semi-long, semi-low"

. . . to sell Coats

VOGUE SAYS: "Chinchilla coats: swinging"
VOGUE SAYS: "Chinchilla coat: A.M. or P.M."
VOGUE SAYS: "Evening coat: bright to the ankles"
VOGUE SAYS: "Greatcoat: full sweep of wool"
VOGUE SAYS: "Rainy day coat: swinging, hooded"
VOGUE SAYS: "New coat: small collar, full hem"
VOGUE SAYS: "Young lady greatcoat: bold colours"
VOGUE SAYS: "Young evening: brocade greatcoat"

. . . to sell Jewellery

VOGUE SAYS: "Pearls: newly lower, circling higher"
VOGUE SAYS: "Have a round collar of pearls"
VOGUE SAYS: "Return: tear-drop earrings"
VOGUE SAYS: "Today's young lady likes a bold jewel"
VOGUE SAYS: "Return: the long pendant necklace"
VOGUE SAYS: "Pendant: look of old jeweller's piece"
VOGUE SAYS: "Pendants and pearls: false and beguiling"

. . . to sell Accessories

VOGUE SAYS: "Covered shoe: slender heel"
VOGUE SAYS: "New shoe look: delicate heel"
VOGUE SAYS: "New brightness to evening shoes"
VOGUE SAYS: "New again: young, one strap pump"
VOGUE SAYS: "Young lady pouch bag: smaller"
VOGUE SAYS: "Young lady's bag: small, neat"
VOGUE SAYS: "Larger hat: sloping shoulder"
VOGUE SAYS: "The cloche: slight brim, pulled down"
VOGUE SAYS: "Head-fitting hats"
VOGUE SAYS: "New look: young velvet hat"
VOGUE SAYS: "Young lady look: darker stockings"
VOGUE SAYS: "Young ladies wear white gloves"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "NEW YOUNG SUITS HAVE A DRESS LOOK"
☐ window cards ☐ floor cards

VOGUE SAYS: "SWINGING COAT: BY DAY, BY NIGHT"
☐ window cards ☐ floor cards

VOGUE SAYS: "YOUNG EVENING CLOTHES: MORE COVERAGE"
☐ window cards ☐ floor cards

VOGUE SAYS: "CORDUROY PLAYS AN ELEGANT ROLE"
☐ window cards ☐ floor cards

VOGUE SAYS: "YOUNG EVENING: BRIGHT EVENING"
☐ window cards ☐ floor cards

VOGUE SAYS: "NEW JEWELLERY HAS A REAL LOOK"
☐ window cards ☐ counter cards

VOGUE SAYS: "LITTLE HAT: NARROWED SHOULDER"
☐ window cards ☐ counter cards

VOGUE SAYS: "YOUNG LADY SHOES HAVE MORE HEEL"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (8/15)

Name_____

Store Name_____

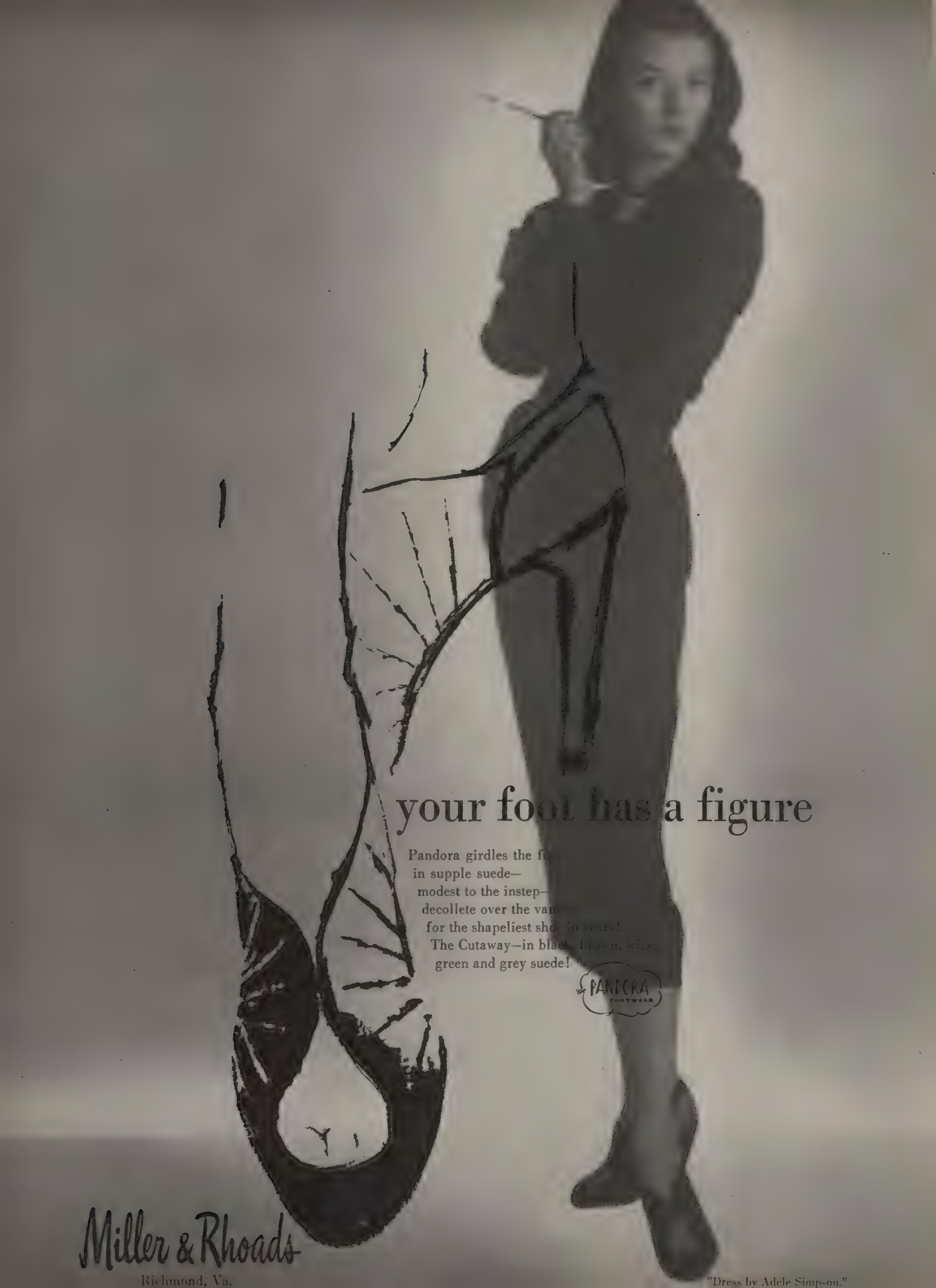
Address_____

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

the Scotch jacket—
so fitted, so round—
braid-edged wool, 19.95
Black Watch clan plaid skirt—
grouped pleats with a
swing-low hem, 14.95
Ours alone,
the College Shop,
Fifth Floor
Wolf & Taylor

I. Magnin & Co.
California · Seattle

Horst—Vogue Studios


your foot has a figure
Pandora girdles the f
in supple suede—
modest to the instep—
decollete over the va
for the shapeliest sho
The Cutaway—in blac
green and grey suede!
PANDORA
Miller & Rhoads
Richmond, Va.
"Dress by Adele Simpson."

Sally Victor's new knitted helmet smartly summarizes the small-head, cap-look for fall.

The new gently curved raglan shoulders rest smoothly on yours.

Up with your collar, 'round with your scarf . . . the new "muffler" technique.

The **NEW GENTLY SHOULDERED COAT**... ingeniously cut to retain its smoothly rounded shoulder line when you wear it, as you will, over even your bulkiest suits. Made by Mt. Rock tailors who, for years on end, have been famous for their needling precision...now at its best in this coat from our ■ **MADISON ROOM FOURTH FLOOR**

Carson

Pirie

Scott & co

Chicago

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Vol. 110, No. 4
Whole No. 1793

THE HIDDEN HOOD . . .

A DOUBLE-FACET COAT.

IN FORSTMANN'S SUPERB

BLACK BROADCLOTH

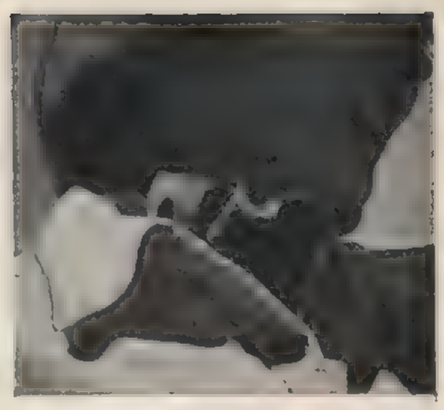
WITH MUTATION MINK

(SHOWN WITH FROMM'S

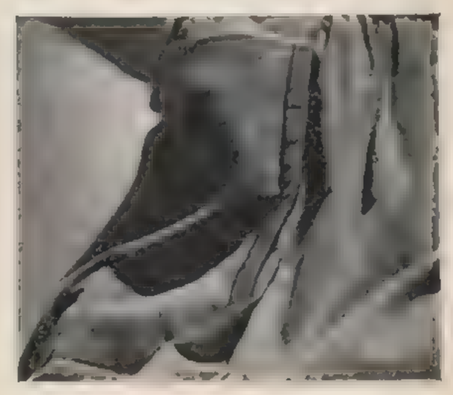
NOIR-BLANC)

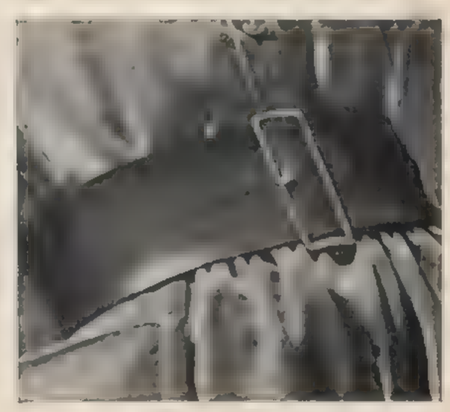
AT FINE STORES.

Tilly Heitner



Stern's





Stern's college crowd likes the bulkless beauty of this fine wale corduroy feed bag skirt, bona fide shirt. Skirt in cinnamon, kelly green, grey, black . . . 7.95. Shirt in eggshell, white, grey, yellow . . . 8.95. Sizes 12 to 18. Third Floor.

that ayres look –
L. S. Ayres & co.
INDIANAPOLIS
Suit by Monte Sano
Hat by John-Frederics

Swansdown does a suit with an upstanding collar that shows off a pretty neckline . . . a beautiful peplum that flares over the new narrowed skirt. In a pure worsted sheen by LORRAINE. Sizes 10 to 18. About $65. At one leading store in your city.

The House of Swansdown,
500 Seventh Avenue, New York 18.
Morris W. Haft & Brothers, Inc.

FALL season on FLORSHEIM suedes

Fall shades in suedes—cut out in fascinating little designs. Light as a falling leaf, graceful as a ballet—crafted by Florsheim in the tradition of the Most Walked-About Shoes in America.

Illustrated, The Damascus Tie, The Peak Pump, The Picture Pump.

The Florsheim Shoe Company • Chicago

Makers of Fine Shoes for Men and Women

Mallinson presents...

a complete fall story of fifty fashion shades.

These splashes of autumn color keynote a wide range.

See them in fine ready-to-wear and fabrics

by the yard at your favorite store.

Mallinson

National Mallinson Fabrics Corporation
1071 Avenue of the Americas, New York 18
Chicago • Los Angeles • San Francisco • Seattle

The Mallinson elephant assures the best in fashion and quality.

Luxurious, wear-defying VINYLITE Brand Plastics now appear in imaginative new finishes...provide new inspiration for finer handbags! Look for the trade-mark VINYLITE in things you buy, at fine stores everywhere.

Pronounce it "Vine-na-lite."

You know it's right if it's

Vinylite
TRADE MARK
PLASTICS

Handbags courtesy: Ritter and Ritter

There is only one VINYLITE Brand Plastics. Backed by careful scientific formulation and rigid wear testing, these plastics perform with matchless efficiency. Look for the trade-mark when you buy.

Waterproof and Readily Washable

Scuff-, Craze-, Weather-Resistant

Rich and Luxurious

Longer Wearing

BAKELITE CORPORATION
Unit of Union Carbide and Carbon Corporation UCC
30 East 42nd Street, New York 17, N. Y.

Costume by Vera Maxwell
SOMERSVILLE MFG. COMPANY, SOMERSVILLE, CONN.
Fine Woollens by
SELLING AGENTS: O'DONNELL & ELLIS, N.Y.
Somersville
EST. 1879

KODACHROME — JOHN RAWLINGS

THE CITY OF ORIGINALS

Detroit leads in Industry . . . Hudson's in Fashion . . . Philip Mangone's voluminous topcoat and slender suit of Pola Stout's gridiron plaid and plain . . in coal black and mercury red . . Chinchilla cloth Casque by John-Frederics.

HUDSON'S DETROIT

jablow
ORIGINAL
Jablow controls the voluminous lines
of a striking new fall coat
with ascot and cuffs of beaver. In
Juilliard's superlative suede cloth.
For store in your city, write
JABLOW
530 Seventh Avenue
New York 18

I live in california

in a day-through Suit
of Miron nail-dot
worsted which I find
at only one place
in Los Angeles.

MAY co.
Los Angeles

Sally Victor hat

Fine cotton plaid with frills of imported val lace, French velvet ribbon tie. 3 to 6x, 7 to 12.

at better stores

Celeste

It's got everything and everything that's NEW for Fall!
Designed by wizard Carolyn Schnurer
in the pet fabric of the season — soft Juilliard
velvet corduroy. It's the new, neat look...
trim jacket, full skirt...and you can mix it
or match it in leaf green, black, cinnamon,
cordovan. Skirt $9.98...jacket...$16.98.

Davison's
of Georgia

DAVISON-PAXON CO., ATLANTA • Augusta • Macon • Columbia, S. C.

Palter DeLiso
the mark of couturier shoes
lacy leaf suedes reveal shadowy hose

JOHN-FREDERICS HAT

K·50 suit so beautifully tailored that we have given it our own label of merit. Forstmann Charmeen Gabardine in brown, grey or aquamarine, or Birdseye Worsted in brown, grey or wine. 10-18. 98.75

Exclusive with

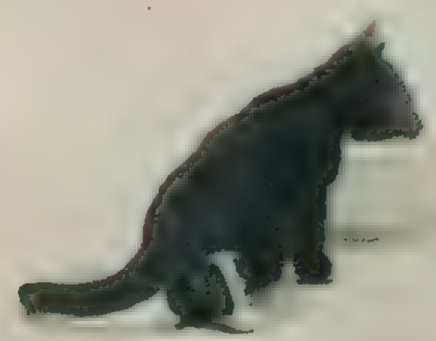
Bonwit Teller of Philadelphia

Vincent Coppola wraps up the coat look for Fall 1947 in beautiful broadcloth, seconds the motion in nutria-rimmed melton.

DE EVIA

Duplex makes *quality* the fashion . . .

Maurice Rentner interprets it in . . .



Magic Hour Satin

a NEW Duplex luxury rayon fabric

Duplex Fabrics

NEWS:

cotton quilting on the campus!

CAMPUS TESTED!

Bates FABRICS

CAMPUS APPROVED!

Designer Claire McCardell chooses soft Bates poplin . . .
uses quilting and crispness for a new silhouette.
A close little jacket, a ballerina sweep of skirt.
Under a full and swinging campus coat,
that's what makes professors absent-minded.

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13

COLLEGE GOING

Jacquelines

designed by WOHL

Striding across the nation's campuses . . . starring wherever it's college . . . are beautifully made Jacquelines like these . . . of fine, soft suedes and smooth, supple calfskins. Co-ed's proof that superb craftsmanship and kind-to-the-checkbook prices CAN go walking together. $7.95 to $9.95

WOHL SHOE COMPANY · SAINT LOUIS, MISSOURI

"Serene perfection - nylons untroubled by seams"

CERTIFIED BY THIS SEAL

Whispering black net created by HATTIE CARNEGIE

...sheerest illusion...complementing the loveliness of DANCING TWINS seam-free nylons.

They're now at better stores, under leading brand names.

PHOTOGRAPH BY WEITZEN

Cimarron Plaid by Wesley Simpson in a dress by Claire McCardell

WESLEY SIMPSON

215 WEST 40TH ST., NEW YORK 18, N. Y. SCARFS, DRESS FABRICS, DECORATIVE FABRICS

[CERTIFIED BY BOTANY LABORATORIES COPYRIGHT 1947 BY BOTANY MILLS INC. * "BOTANY" IS A TRADE MARK OF BOTANY MILLS INC., REGISTERED IN THE U. S. PATENT OFFICE.

for fabric quality

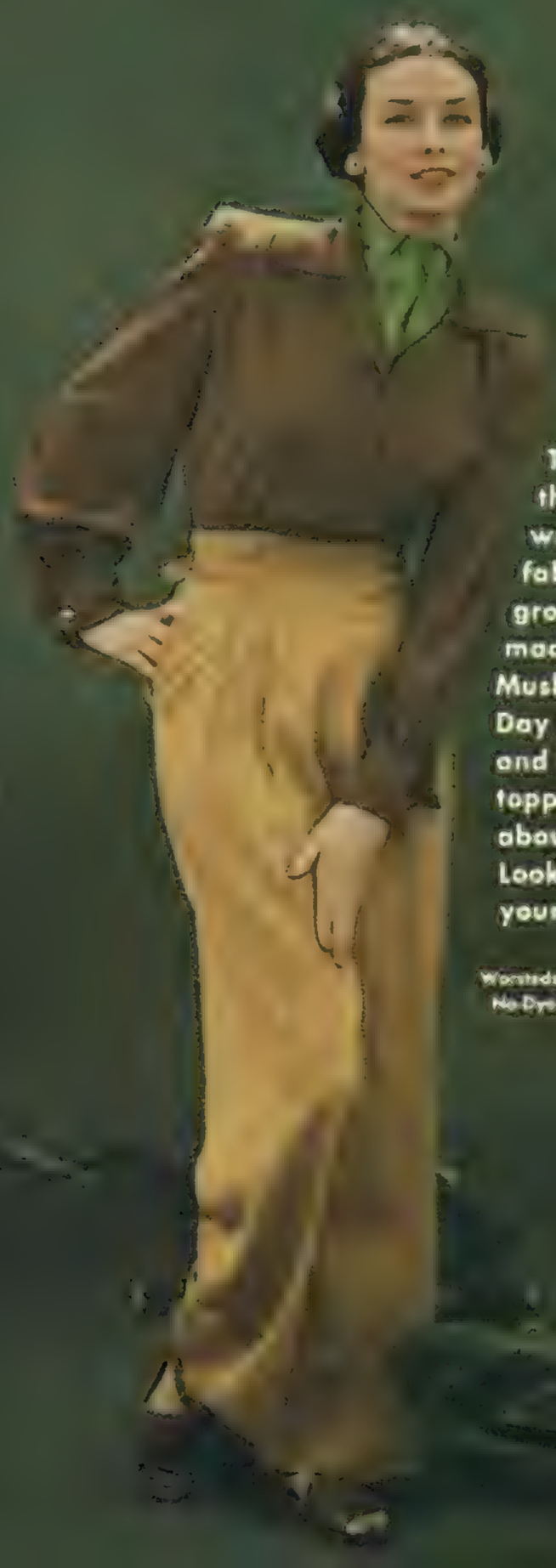
"BOTANY"

BRAND
100% VIRGIN WOOL

FABRIC

TAILORED IN CALIFORNIA BY

Barney Max



for fashion authority

These, and all classics that carry the checkerboard label have wonderful style—in a wonderful fabric—at a welcome price. From a group by Barney Max of California, made in *"Botany" Brand Marchan, in Mushroom, Toffee Brown, Panama Red, Day Mist Gray, Mexican Turquoise and Black. Sizes 10 to 20. Flare-back topper, about $40.00. Matching skirt, about $13.00. Slacks, about $20.00. Look for the label. At a leading store in your city, or write BOTANY MILLS, Inc., Passaic, N. J.

Worsteds and Woolens for Women's, Children's and Infants' Wear
No-Dye-Lot Knitting Yarns • †Certified Fabrics for Home Sewing
The "Botany" Brand Tie, Robe, "500" Suit,
Men's Sportswear • Lanolin Cosmetics

PHILIP MANGONE does the longest, leanest suit of all...the greatest collar...the slimmest skirt. A Directoire suit in Forstmann's all wool Milateen, wine, black or brown. Sizes 10 to 20. 185.00* Hat by Laddie Northridge. 42.50

you'll be proud it's from

THE H. & S. POGUE COMPANY
CINCINNATI 1, OHIO

Pogue's

*Ohio residents please add 3% sales tax

Select this **Harrold** suit in one of the five precise

YOUR BEST BET. Like doubling your dollars on a sure thing...on Harrold's talent with your kind of suit... on rich all wool worsted gabardine. One for the smart money ...the figure loving lines of a hip-length jacket, the slimming straight skirt. Black, brown, hunter green, roan wine, grey or palomino beige gabardine by American Woolen Company. A far cry indeed from run-away prices...just about $40.

FIGURE TYPES

PETITE MISS in sizes 10 to 18 if you're 5'2" or under

FULLER PETITE in sizes 14½ to 24½ if you're 5'2" or under

AVERAGE MISS in sizes 10 to 20 if you're about 5'5"

LONG STEMMED LADY in sizes 10 to 20 if you're over 5'6"

REGAL WOMAN in sizes 36 to 44

For name of store nearest you write to Harrold, **NEW YORK**, 133 Fifth Ave., 3; **LOS ANGELES**, 834 So. Broadway, 14; **ST. LOUIS**, 508 North 4th St., 2.

HAL REIFF

B. H. Wragge's high-spirited Provençal silhouette... Frost Bros. *San Antonio*

achievement!

you will find that the new fur fashions achieve utmost flattery and distinction

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alaska sealskin

ravishing in "SAFARI"*

subtle in "MATARA"*

sophisticated in BLACK

FOUKE ST LOUIS

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FOUKE FUR COMPANY, ST. LOUIS, MO. AGENTS OF THE U.S. GOV'T FOR THE PROCESSING & SALE OF ALASKA SEALSKINS

Jordan Marsh

Travel Requirement: Salta's lithe and lovely knitted suit that steps smartly from plane, ship or train.

Even if your traveling's limited to a mad dash about town, you'll love the soft contours, the Wilshire knitted plaid of this suit. Black or brown with gold, green with currant, plum with rose glow.

Sizes 14 to 44. $49.95. Sports Shop (173) Second Floor.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

One piece tunic dress in FOREMAN'S CREPE CEZANO in brandy brown, spruce green, cranberry red, black. Gold studded belt. 10 to 18 about $30.

Over 400 Shops are showing this fashion. If you don't find it in your favorite shop, write **KANE-WEILL** • **498 SEVENTH AVENUE, NEW YORK 18, N. Y.**

The Halle Bros. Co.

Erie, Pa. CLEVELAND, OHIO Canton, Ohio

VENETIAN RED . . .

BLUE . . . GREEN . . .

FORSTMANN DYES THESE

NEW COLORS ESPECIALLY

FOR US

PROPHETIC NEW COAT SILHOUETTE BY CARMEL $198

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The Dayton Company
Oval Room
Minneapolis

and best of all...

JOSET WALKER brilliantly plotted it . . . the newest-of-all yoked shoulder, the gently rounded silhouette. The fabric? That's the beauty of it! Milliken's heavenly basketweave woolen. In a texture to flatter the dress' lines and yours. In shades to light up your looks. Look for the Milliken label next time you shop for beautiful clothes. Look, too, for beautiful Milliken woolens by the yard and linings in shades to harmonize. Pleasantly priced, in better stores everywhere. *If you want to know where to buy this dress, write Milliken Woolens, 450 7th Ave., N. Y. 1, N. Y.*

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RESLOOM . . . "head of the class" in crush-resistance

Always smart, always sharp. And always ready for an extra round of activity. That's why fabrics treated with Resloom are so popular, in class or out.

With Resloom in a fabric you get real crush-resistance . . . more wear with less care, long packing with less pressing. And Resloom is "built-in" to stay; no amount of dry cleaning, washing or wear will ever remove it.

If you want to know more about Resloom write: MONSANTO CHEMICAL COMPANY, Textile Chemicals Department, 140 Federal Street, Boston 10, Mass.

Resloom: Reg. U. S. Pat. Off.

Dress by Ann Foster, Chicago, Ill.
Fabric by Frankly Fabrics Inc., N. Y. C.
Sanco "400" Finish

SERVING INDUSTRY . . . WHICH SERVES MANKIND

IZOD OF LONDON CALLS IT PINK!

Hunting Pink to the British — strong red to us! By any name, it's dashing over grey — completely right over black. The coat has new cutaway lines, the tunic blouse and skirt have a dozen different uses. Typically Izod and an outstanding example of the easy correlated styles you'll find in his new collection. At leading stores or write David Crystal Inc., 498 Seventh Ave., New York 18, N. Y.

Hill and Dale shoes walk briskly into Autumn

Spirited footwear with the crisp, trim lines of perfection. Created of only those fine leathers worthy of the inimitable skill of Hill and Dale's famous bootmakers. Priced from 12.95 to 15.95, at fine stores.

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DIXON-BARTLETT CO. • BALTIMORE 24, MD.

Nelly Don — Just try one on

Stratowear Gabardine (rayon & wool) in Horizon Blue, Wing Red, Glider Tan, Cloud Grey; sizes 10 to 20, about $15. For name of store nearest you, write Donnelly Garment Sales Company, Kansas City 8, Mo.

Photo . . . Rawlings

Hat . . . Mme. Andrée

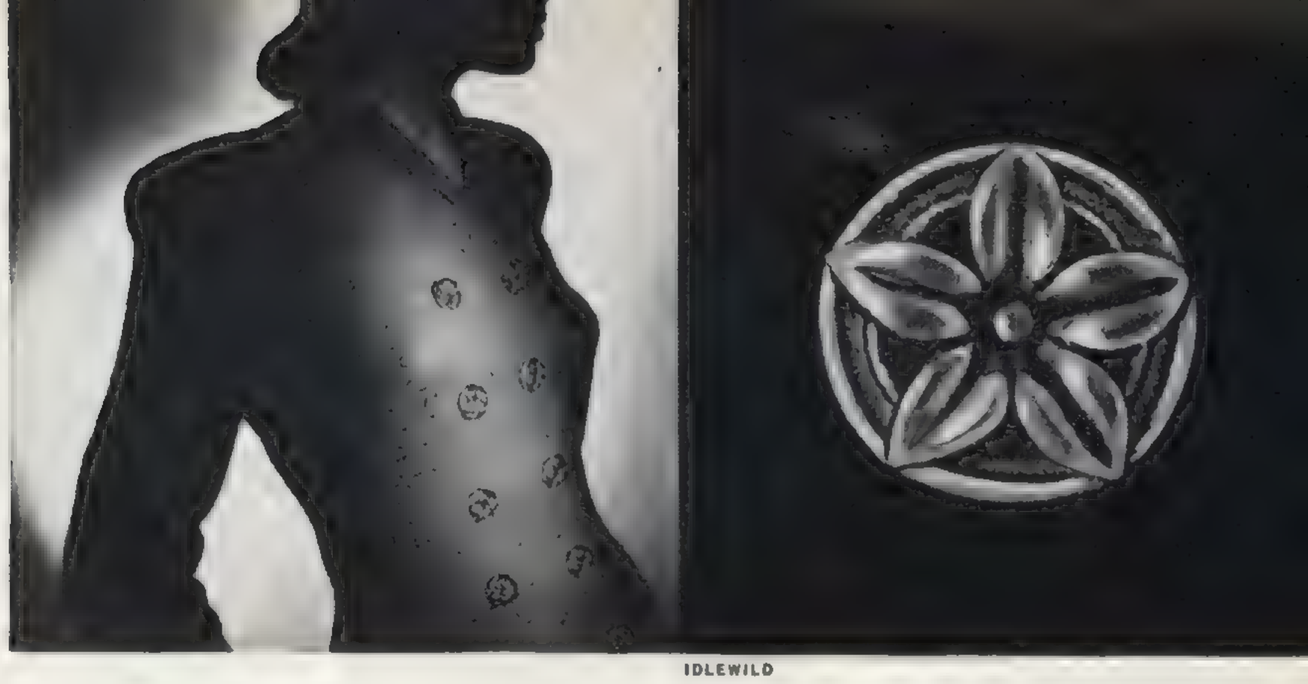
UNIDURE*

the finishing touch . . .

Imparts permanent crease-resistance to rayons . . . always keeps you costume-crisp and wrinkle-free. Look for the label in fine fashions and fabrics by the yard.

THE UNITED PIECE DYE WORKS, *132 Madison Ave., N. Y. 16 Lodi, N. J. Los Angeles, Calif.*

*T.M. Reg.



IDLEWILD

GREAT OAK

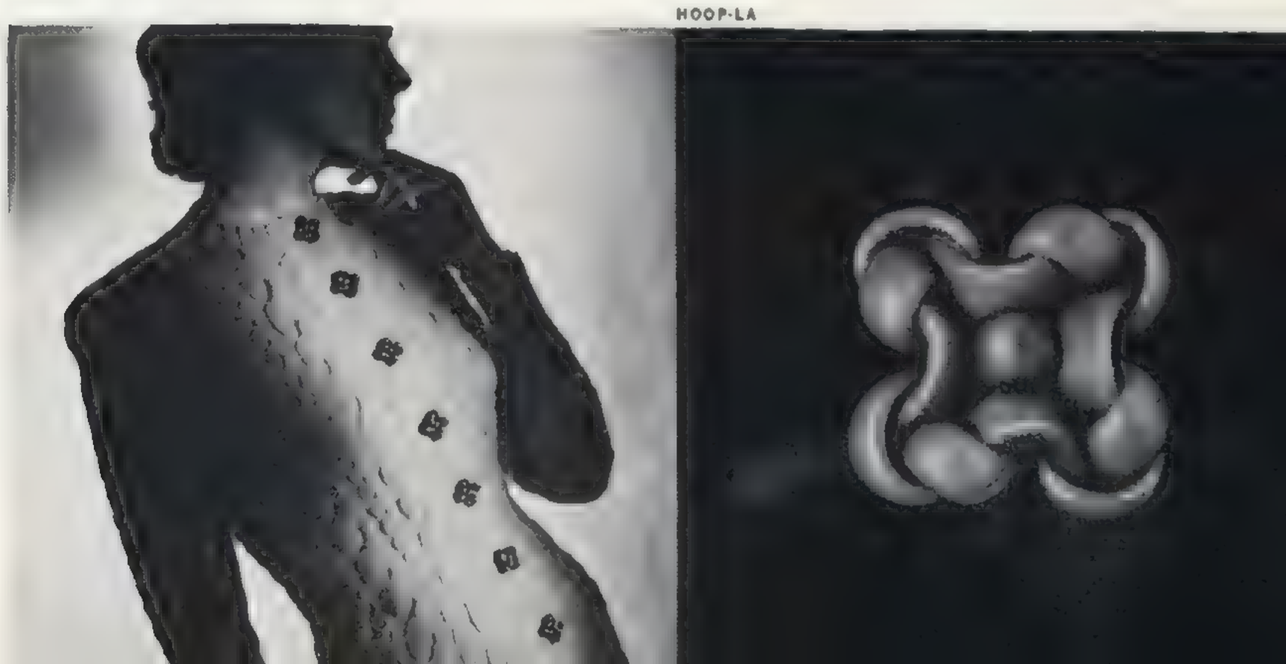
MAPLE LEAF

BUTTONS TAKE TO SWEATERS...and turn them into high fashion. It's a wonderful way of dramatizing your work in wool... especially when the buttons are as wonderful as La Mode's. Shown are selections from the La Mode Fall collection; many have a golden glitter, others are brightly colored. Ask to see the wide assortment of these and other provocative La Mode buttons at your favorite store.

B. Blumenthal & Co., Inc., 1372-82 Broadway,
New York 18, N. Y. Button Specialists since 1877

La Mode BUTTONS

HOOP-LA



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in
Elegance
Premier
Hand Crafted Shoes
Piped edges, as delicate
as a hand-rolled hanky
. . . with the elegance for
which Premier is so renowned . . .
Black suede . . . gold piped
Green suede . . . gold piped
Black suede . . . gunmetal piped
Grey suede . . . gunmetal piped
Brown suede . . . brown patent piped
Wine suede . . . black patent piped
$22.95
Sonnenfeld's
St. Louis 1, Mo.

FASHION MASTERPIECES

This is the new look for Fall . . . rich, dramatic, completely different. And here are two examples of truly high fashion at a really modest price. Left: Two piece tunic dress with beautifully shirred bodice and one blazing rhinestone motif. Back buttoned, figure-moulding rayon crepe in black, green or purple. Sizes 10 to 20. Right: Cling-fit crepe, hip-draped and aflame with a band of silver embroidery, rhinestones and sequins. Black or taupe. Sizes 10 to 20. Each about $30.
Write us for store name. AYWON DRESS CO., 525 Seventh Ave., N. Y. 18

Lady Lynne
SLIPS
New-fashion length in a slip of superior Bur-Mil crepe lavish with borders of Binche-type lace.
Petal Rose, White, Black.
proud aristocrats in lingerie ....
FEATURING
BUR-MIL
QUALITY
RAYON FABRIC
At fine stores everywhere Lady Lynne LINGERIE, Inc., 38 East 30th Street, N. Y. 16

Molly design

512 Seventh Avenue, New York City

the sailor collar suit in imperial gabardine by MIRON

we **love** to make you feel ***small***

we love to belittle your waist, minimize your hips, make you feel like a miniature of yourself, light as a leaf in the soft summer breeze. The Jantzen hip linesmen stay awake nights thinking up the best ways to slim you, trim you, smooth you, soothe you, give you more line, more rhythm, more freedom for living... and that's why Jantzen girdles and panty-girdles, are so wonderful. Get yourself into one before you're a day older...they come in very persuasive elastic yarn fabrics...at your favorite store.

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Pleats...

Pinched tucks...

Tiny clerical collar,

you'll look delicious!

In white, black, Tapestry gray, Autumn plum,

Token sand, Elegant green, Jungle brown. 32 to 38.

About $6.95

Adelaar

525 seventh ave.,

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in San Chu, a DUPLEX rayon crepe

in New York at Lord & Taylor

Hat by Madcaps

McKettrick
Classics
The needle-slim waistline
accents a deep-ripple flare skirt.
Duplex "Bur-Mil" Cynara Rayon Fabric
in black, brown, blue, wine, grey.
Sizes 12-18. Under $13 in the
McKettrick department of your favorite store.
McKettrick-Williams, 1350 Broadway, New York 18.
Flare is the Word for Fall

FOR YOU ALONE . . .

Your motor car is a specific symbol of your success. When you select the Lincoln, you give evidence of your achievement, as well as a thoroughly individual good taste. Ownership of the Lincoln brings with it a personal satisfaction—as if this really fine motor car were fashioned for you alone.

Nothing could be finer

When available, white sidewall tires at extra cost.

Lincoln

DIVISION OF FORD MOTOR COMPANY

No two women see eye to eye on fashion

but

watch what happens

Weiner original

HAT BY SALLY VICTOR

when they see

Miron WOOLENS

PROBABLY A FULL-HIPPED
SUIT. PROBABLY IN PICASSO GRAY.
DEFINITELY IN MIRON VICTORIAN
GABARDINE . . . 100% VIRGIN WOOL.
BELL-MIRON, INC., 51 MADISON AVE., N. Y. C.

FASHION FINESSE FLAVORED WITH
CONVINCING COMFORT

Selby ARCH PRESERVER Shoes

Most Styles $12.95 to $16.95 Slightly Higher in Western States and Canada

SELBY FIFTH AVENUE at 38th Street, New York City and your Leading Shoe and Department Store • *Manufactured for women by* THE SELBY SHOE COMPANY, Portsmouth, Ohio . . . *for men,* E. T. WRIGHT & CO., Rockland, Mass. • IN CANADA, MURRAY-SELBY, LTD., LONDON, ONT. • IN ENGLAND, SELBY SHOES, LTD., LONDON • IN AUSTRALIA, SELBY SHOES (Aust.) LTD., SYDNEY • IN NEW ZEALAND, SWINTON & OATES, LTD., AUCKLAND • IN ARGENTINA, ALBERTO GRIMOLDI, BUENOS AIRES • IN PERU, EL AGUILA AMERICANA, LIMA • IN SOUTH AFRICA, GOODWEAR SHOES LTD., JOHANNESBURG • IN URUGUAY, SASSI, S. A., MONTEVIDEO.

SELBY SHOES THE WORLD OVER—ESTABLISHED 1877

Copr. 1947, The Selby Shoe Company

SUEDE *shoes: fine!*

plus a beautiful suede bag: fine! fine!

BUT *..be sure they add up to a perfect match!*

Menihan

a name that assures you a truly perfect match, for Menihan shoes and bags are cut from the same leather, designed and produced in the same factory, by the same organization. Write us for the name of the agency nearest you who can offer you these matching Menihan shoes and bags.

Price of shoe illustrated: around $14.00; bag around $33.00, plus tax.

J. G. Menihan Corporation • ROCHESTER, N. Y.

"teacher's pet" painted by Ben Stahl

(Stetson hat)

peak lapel classic as
perfect as a suit
can be... man-tailored
as only Rosenblum
does it with
stunning easy drape
marvelous details
finest menswear worsteds
glorious new colors
Earl-Loom, a Bur-Mil
rayon quality lining
49.95 at leading stores
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(ALL VIRGIN WOOL)
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NEW YORK: 244 MADISON AVE.
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"Suit-Mate"

Sidney Heller's impeccable blouse, good for its utter simplicity. Done with a man's soft shirt collar, panel of fine tucking. Very soft and suitable in a very fine rayon crepe by COLONIAL MILLS. White and new-for-autumn colors. Sizes 32 to 38. Under $7.00

At better stores or write SIDNEY HELLER CO., INC., 525 SEVENTH AVENUE, NEW YORK 18

look once...look twice...
theyre Flatternits
Your Flatternits of du Pont Nylon command
more than a glance! No wonder those who
appreciate sheer beauty salute your
discriminating taste in choosing Flatternits . . .
known country-wide for their flattering fit,
their endearing loveliness, their enduring quality!
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HUFFMAN FULL FASHIONED MILLS, INC. • MORGANTON, N. C.

B. H. WRAGGE PLACES INTEREST AT THE NECKLINE

True to form, B. H. Wragge creates a new classic. This time with neck interest... a decorative zipper closing. This time as always, so simple, so wearable, it's almost sure to start a trend.

THE INTEREST IS WALDES KOVER-ZIP

Wragge's inspired neck interest is none other than Waldes Kover-Zip. In this case part of the design, this versatile fabric-covered zipper can contrast or blend to suit your whim. On finer fashions and at better notion counters.

WALDES KOVER-ZIP

REG. U.S. PAT. OFF.

WALDES KOHINOOR, INC., LONG ISLAND CITY 1, N. Y.

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Fashion's new line is here in this wonderfully flattering WHITLEY with soft shoulders, deep-notched lapels, pockets full of interest! Man-tailored superbly in all wool worsted sharkskin, gray or blue. Quality rayon lined with Earl-Glo. Sizes 10 to 20. Under $50. For name of store in your city, write:

WHITLEY TAILLEURS, INC., 214 W. 39TH STREET, NEW YORK 18, N. Y.

The final touch of imagination
on carefully conceived designer shoes

NEOLITE

THE SOLE OF FASHION

ELEANOR MURRAY

Laskin Mouton THE FIRST AND FINEST OF DYED LAMB

Whether you have a mink and a million or a one coat wardrobe, you'll want Laskin Mouton! Indispensable, versatile as the day is long—warm, lustrous, you can't match its beauty. And go on, give it lots of rugged wear—Laskin Mouton is the fur that can take it!

J. LASKIN & SONS CORP. • 130 WEST 30th ST., NEW YORK 1, N. Y. • FACTORIES: MILWAUKEE, WISCONSIN

High marks

for the flattering low hipline of our

new **Judy n' Jills***

Left, of smooth Heller rayon jersey

in navy, grey or beige. 7-15. 29.95

Right, of soft Milliken woolen minkasha

in beige only. 7-15. 25.00

Young New Yorker Shop,

entire Sixth Floor

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THE SUIT SHOP · THIRD FLOOR Chas. A. Stevens & Co. STATE STREET · CHICAGO

MORRY SILVER COMPANY • 337 SOUTH FRANKLIN STREET • CHICAGO 6, ILLINOIS

ALL JOYCES SAY joyce
PASADENA • CALIFORNIA

WHITE GOES BACK TO SCHOOL — spanking, sparkling white. All year round you'll go all out for all-white Joyce Alert in its supple-soft leather. Shoes $8.95; Handi-Joyce Bag $4.95 plus tax. (No mail orders please, write us — we'll tell you where.)

A TRULY WONDERFUL COAT! Great folds of fabric sweep into something cavalier and dashing. Fashioned of a rich 100% wool suede fabric. Luxurious collar . . . imaginative golden buttons. Black, brown, green or red. Sizes 10 to 20. $45

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PAUL D'OME

ORIGINAL BY LOUELLA BALLERINO

*T. M. REG. U. S. PAT. OFF.

Reverie . . . in a Verney rayon faille woven of Celanese yarn*

VERNEY
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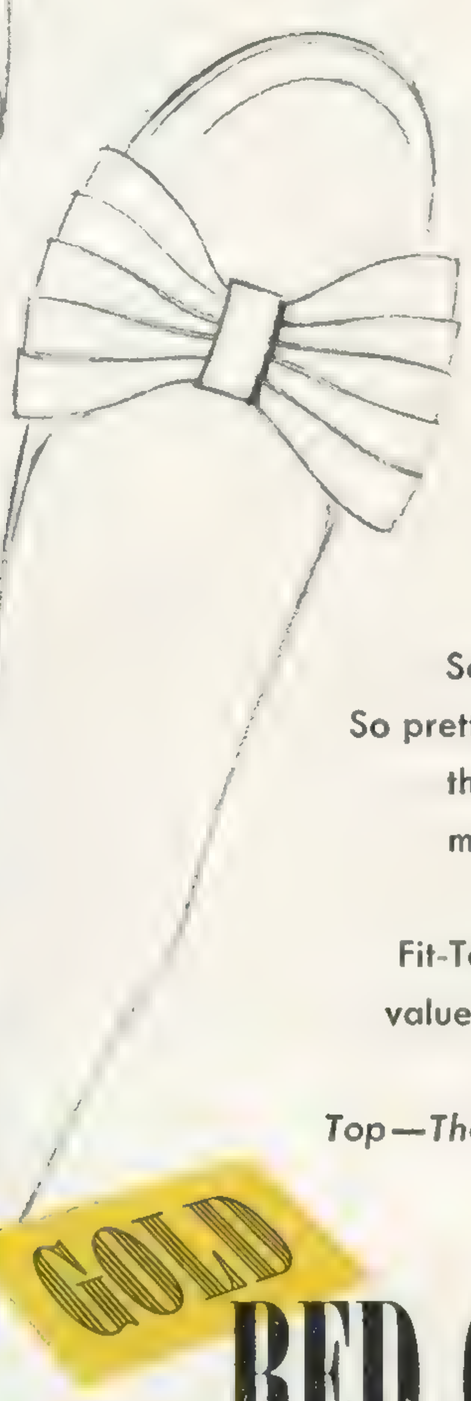
VERNEY FABRICS CORPORATION • 1410 BROADWAY, NEW YORK 18, N. Y.

With the "pretty lady" look for fall



Serene, young shoes. So poised. So pretty. With the gracious simplicity, the restrained drama that are so much a part of this most feminine of autumns. Each lovely style Fit-Tested* . . . and an unsurpassed value. As you'd expect . . . they're Gold (Red) Cross Shoes.

Top—The Coronet. Bottom—The Delta.

GOLD

RED CROSS SHOES

AMERICA'S UNCHALLENGED SHOE VALUE

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off to school with

Lastex

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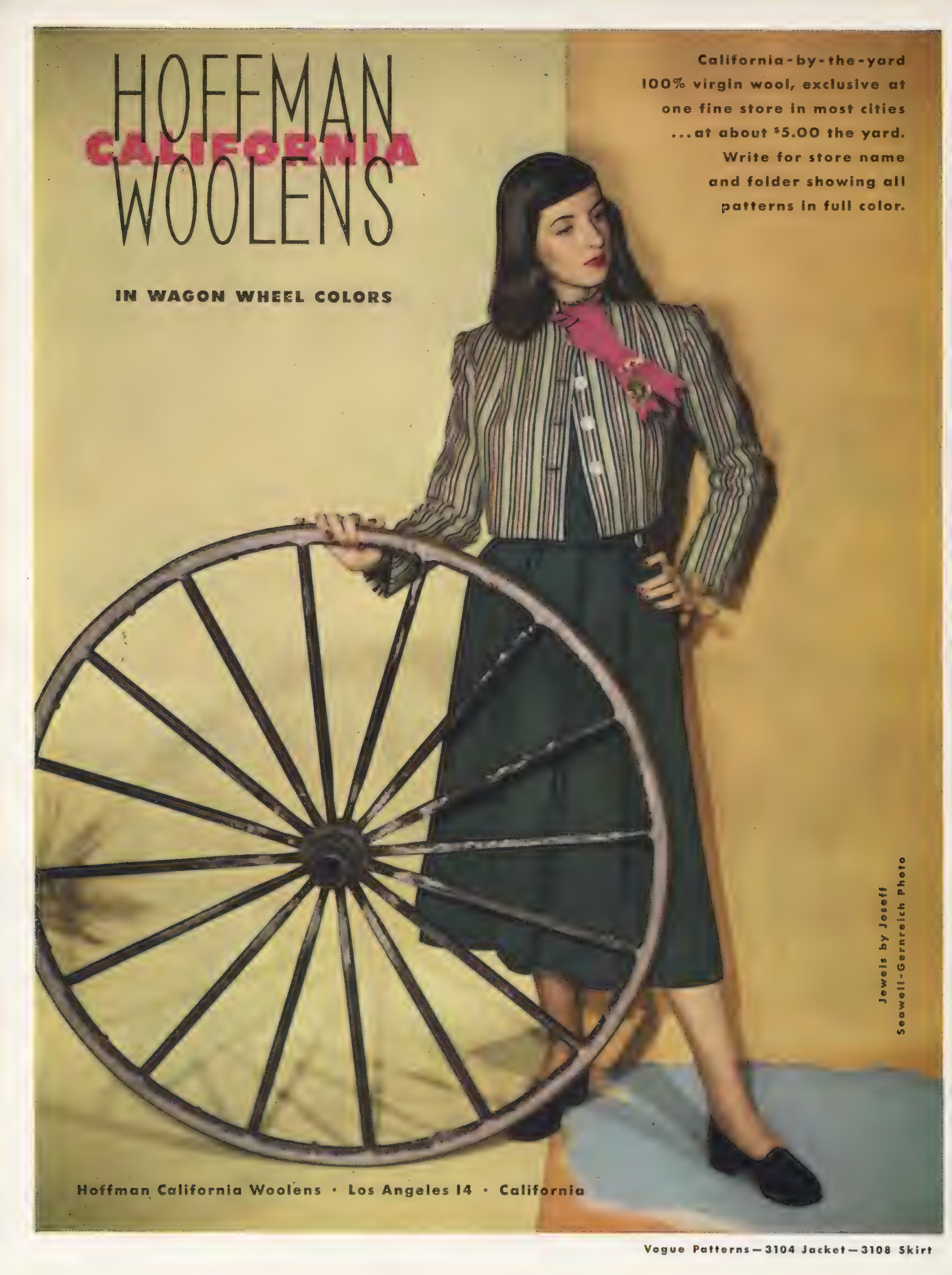
Dress by Claire McCardell, shirred with Lastex yarn

Lastex...the Miracle Yarn that makes things fit

extensively used in fine dresses, foundations, lingerie, slips, hosiery, shoes, swim suits, gloves, hats, bags.

U N I T E D S T A T E S R U B B E R C O M P A N Y

Serving Through Science

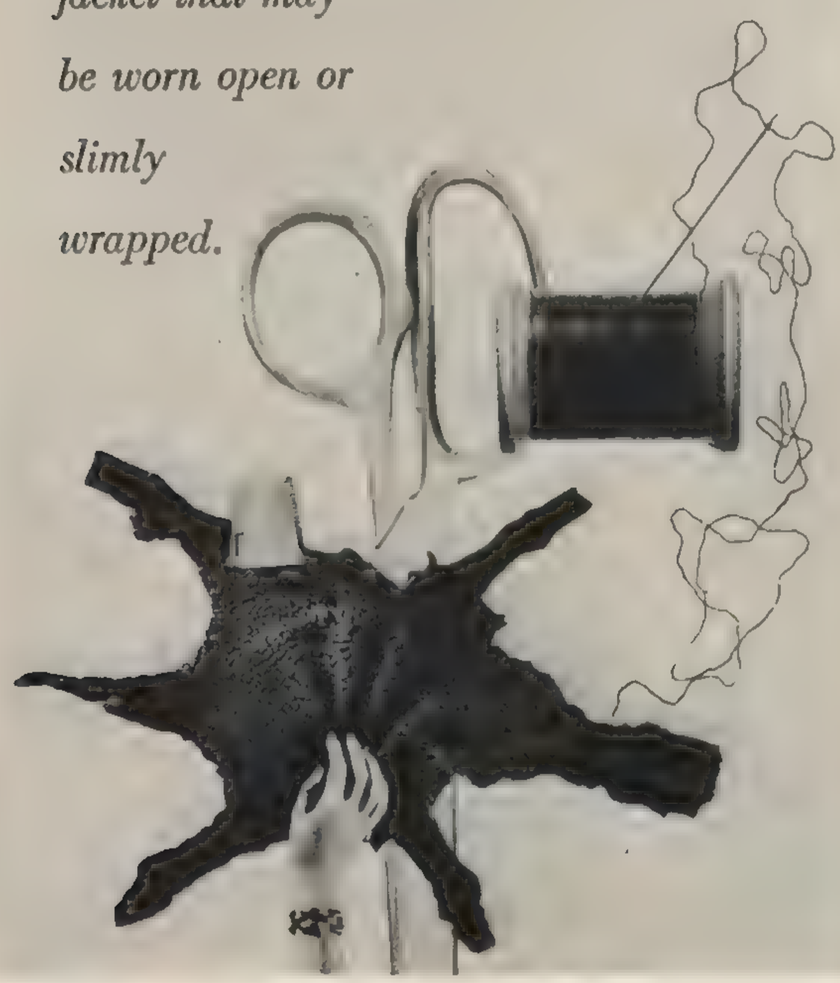


Vogue Patterns—3104 Jacket—3108 Skirt

World's Oldest and Largest Processors

HERMAN BASCH & CO., INC., New York
of Persian Lamb and Broadtail

HAMMER BRAND
dressmaker
Broadtail has a
beautiful flowery
pattern with
the sheen of
lustrous satin.
Here it is combined
with fine, silky
Persian in an
exquisite hip-length
jacket that may
be worn open or
slimly
wrapped.



A
Hammer Brand
Processed
Original

Hammer Brand *dressmaker* persian lamb and broadtail

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Smart-money suits by...

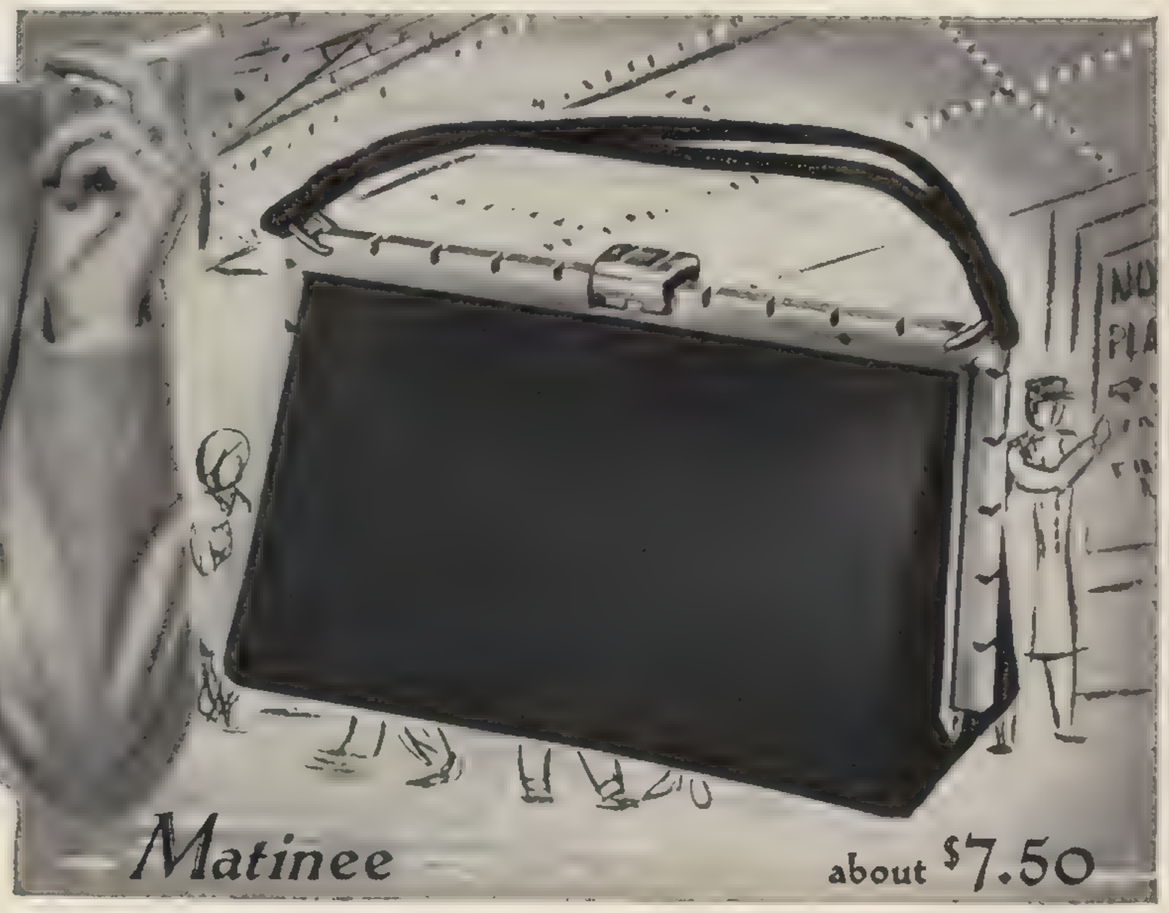
MAJESTIC

Two excellent on-the-town suits by Aurora Elroy.
Left: a once-buttoned one with a two-way collar... big, big lapels. *Right*: a slope-shouldered suit that buttons up the arm à la Robin Hood. Both, 100% worsted wool in brown, green, red, rust or purple. Both, sizes 10 to 20. About $22.95 each. For store nearest you, write Majestic, 1410 Broadway, New York City. Give size, color preference.

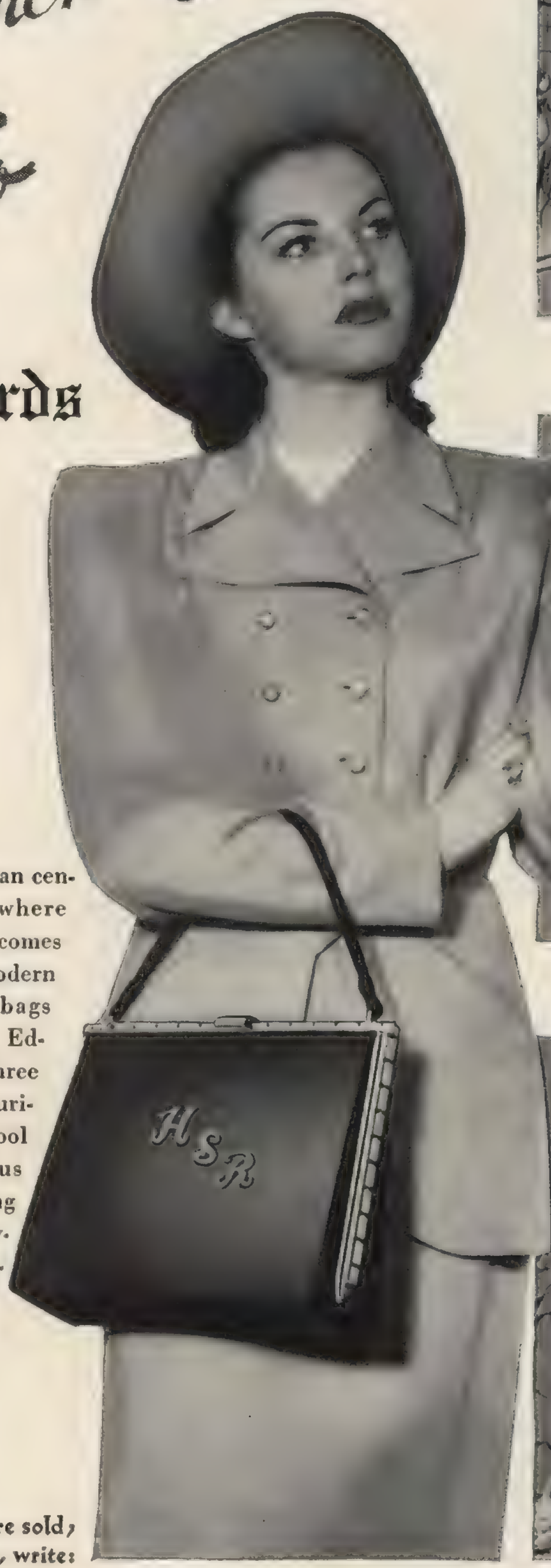
Continental Trio

by Edwards

"BOTANY" brand 100% wool broadcloth, rayon faille or moire



"BOTANY" brand 100% wool broadcloth, rayon faille or moire



From the cosmopolitan centers of the world, where smart women gather, comes this fashion for modern geometric shaped bags with drama frames. Edwards brings you three fall editions, in luxurious black or brown wool broadcloth, lustrous rayon satin, rippling moire or faille, extravagantly framed in 24-karat gold plate.

Rayon satin, or faille

Wherever fine bags are sold, for store nearest you, write:

Edwards Bags, Ltd. 15 EAST 32nd ST., NEW YORK 16, N. Y.

FRAMES BY HARDY PLASTIC & CHEMICAL CORP.

Gabardine Zip-in Coats

Not just gabardine, but real men's wear gabardine to reflect the good taste of discriminating women. Both styles are expertly man-tailored in the traditional Rothmoor manner. Zip-in linings for season-after-season wear. Sizes 10 to 42

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ROTHMOOR*

*t. m. reg.

Photographed by Fritz Henle at Aspen, the new year-round Colorado resort

Mc Mullen

Dorothy Cox designs in exclusive Fall fabrics from Turner Halsey Newnan

RETAIL, IN FINER STORES: or write for information to McMULLEN CO. • 475 Fifth Avenue • New York 17 • N. Y.

daring straps
& deep suede
done in the Penaljo manner!*

*original designs, beautifully made

best styles 8.95-10.95

HAT BY JOHN-FREDERICS FURS BY FREDRICA

Enka Rayon

Adler & Adler's beautifully simple dress—so wonderfully versatile—it can be dressed up or down to suit your mood. In Bloomsburg's Sundew faille woven with Enka Rayon.

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Chattanooga, Tennessee

Tinsley's
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Hat by MILGRIM

the Midas touch
and oh so very
DeLISO deb
DeLISO
ALIVE WITH YOUTH
debs
designed by PALTER / DeLISO
made by Samuels Shoe Co., St. Louis
write Dept. 101 for the name of your store

Enchanting new lingerie...

made of BUR-MIL Rayon Satin, featured by leading stores throughout the country.

Bur-Mil*

RAYON SATIN

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Invitation to learning

Your lesson for today and every day is simply this: Wear hose perfectly proportioned to your own figure requirements — not just in general leg types, but in your own exact length as well as size.

Only Hudson marks lengths — in inches — on every single pair of hose. They always assure you of stockings curved to your own contours, that fit smooth as skin from top to toe.

KNIT OF DUPONT NYLON

Sheer Witchery

Hudson Nylons

Sub — tract
and =
At + tract

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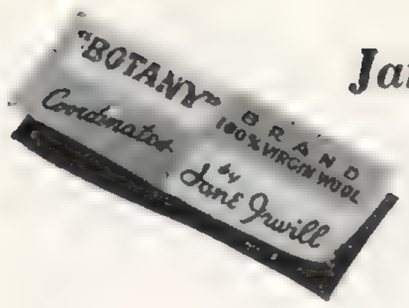

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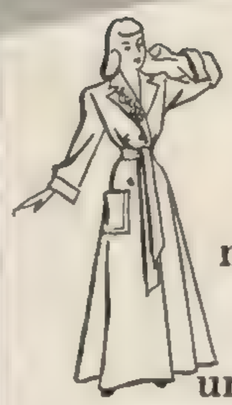

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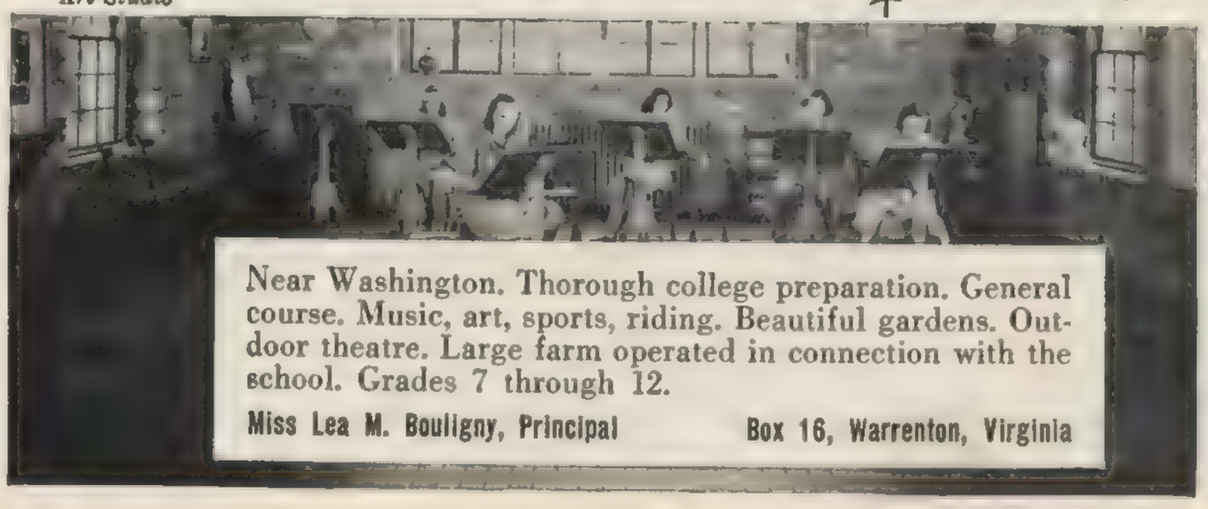

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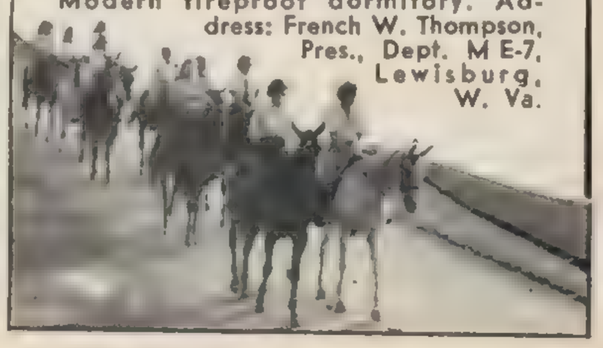

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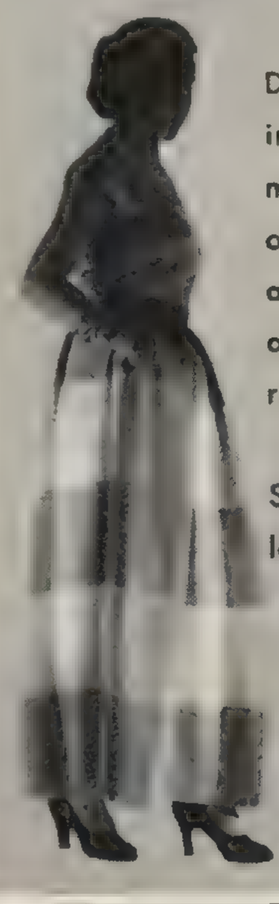

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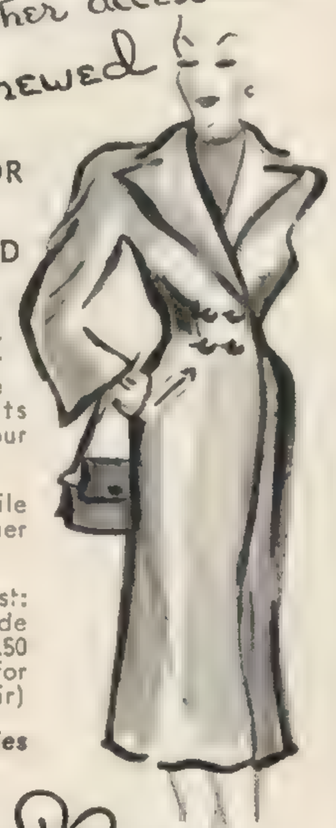

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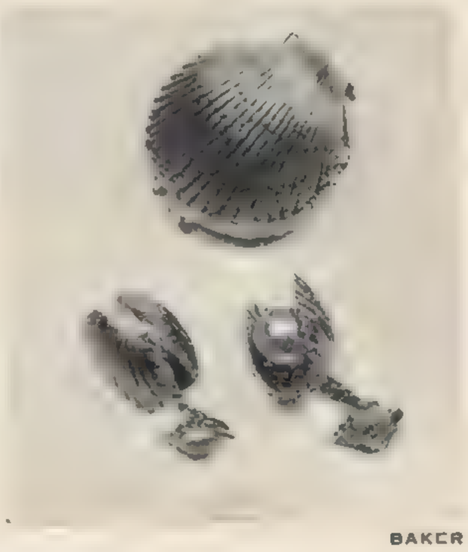

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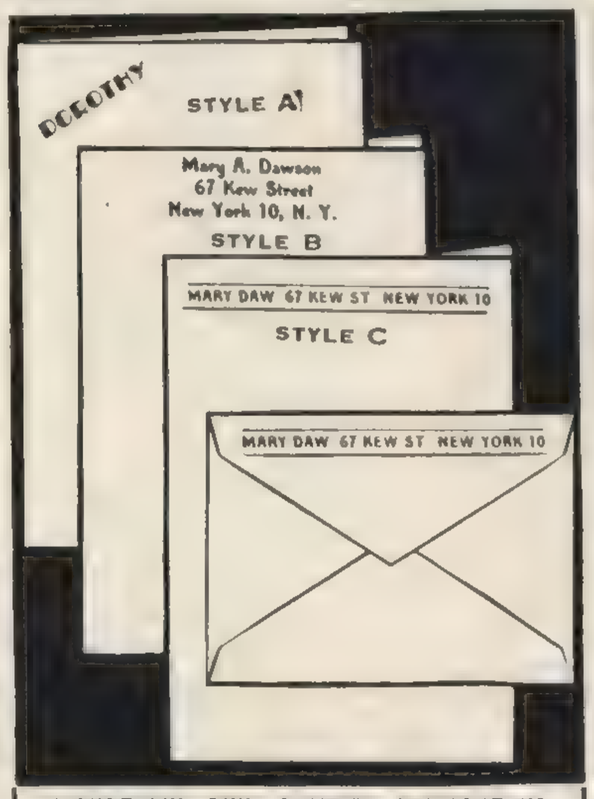

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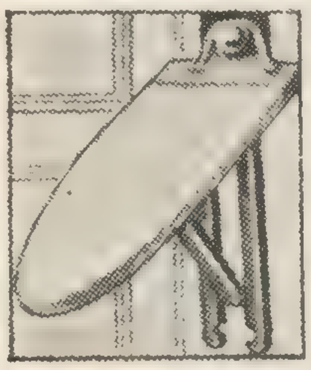

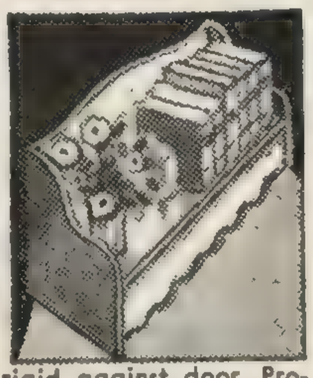

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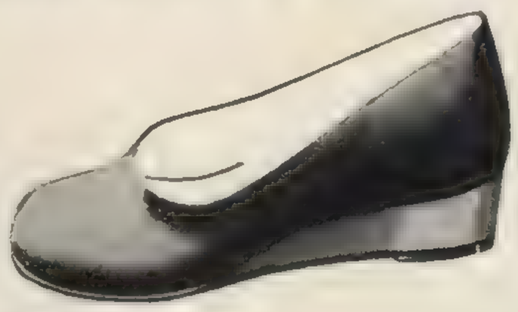

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FRANCES MCLAUGHLIN

COVER: *New pivot points for the wardrobe of the new young lady. The great skirt, the fitted jacket—interchangeable parts to make a costume. Here, the skirt—a huge swinging bell of grey flannel. Here, the jacket of red velveteen. And here, to complete, a grey velveteen beret by Suzy U.S.A. Skirt, $23. Jacket, $20. Add—Accessocraft's pin; pearl beads by Coro. All, Lord & Taylor; Carson Pirie Scott; Bonwit Teller, Phila. "Débutante" lipstick by Daggett & Ramsdell. Delman shoes.*

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Vogue's eye view of wisdom from the young

From the theses of contestants in this year's Prix de Paris,

Vogue has culled some of their "words of wisdom"; words that may increase adult respect for the maturity of the young.

Gillian Fothergill, Duke University: "He remembered that they had once told him that the purpose of his education was to liberate the mind, to free it from the chains of pettiness, and provinciality, and cruelty born of ignorance, so that it can at once soar like Shelley's skylark, and keep the earth solid and unrocking beneath the feet."

Carolyn Shaver, Cornell University: "We (the young) want to grow up—we want to be mature."...Elaine Allen, Northwestern: "Harsh reality has hardly touched me. I want to go where I'll meet competition."...Marcia Vickery, Wellesley: "The party-party girl and the extra-curricular madwoman are obsolete as dodos."

Sally McAllister, Stanford University: "Of course we want to get married, but we are aware that the ceremony will not magically make life any less of a trap.... The catalyst—war—germinated the maturity of the young men—but there was no true parallel for the girls. We feel inadequate with these boys; pain and filth and misery seem forbidden topics—yet how else are the girls to know about the forces that dominated our men's lives."

Annett Francis, Flora Stone Mather College: "How can the human race be happy when we believe we are dealing with 'unborn tomorrow and dead yesterday?' We need a new set of values or a more satisfying interpretation of the forgotten ones."...Betty Backus, Wellesley: "In a topsy-turvy world where our vision is limited by spectacles with lenses ground according to the order of the times, it is vital to examine the content of their prescription."

Marta Obando, Syracuse University: "Like post-impressionistic music, this sculpture (Henry Moore's) presumes that the spectators can see commonplace detail everywhere and therefore it need not be reiterated in art."...Hope Marshall, Salem College: "I think the time has passed when we can afford to turn out 'uneducated specialists.' The world has a desperate need for citizens with open minds, with knowledge of what is great."

Kay Herdman, Ohio Wesleyan: "A liberal arts education gives a student, tied up in a bargain package, the time, the background, and stimulus to think. It is up to the individual whether or not he will accept that package."...Susan Kuehn, Wellesley: "The liberal education sharpens man's comprehension of words. As he understands the importance of words in the entire human tradition, he becomes increasingly careful in the clarity of his own expression."...Joan Shelby Eldredge, Mount Holyoke: "By exposing us to the achievements of preceding generations the liberal arts college gives us a sense of our place in the long stream of civilization—a realization of our obligations to the human family."

Fashions for
Young Ladies
in and out of college

When does a Smart Girl become a Young Lady? It isn't exactly a matter of years; it is knowing the currents of thought about fashions and manner; being herself in the current. We think that this autumn, the current of fashion, the tide of young manner has turned the young lady way; and we think, the clothes will have, as always, a great deal to do with the manner. They are radically different from the "Smart Girl" clothes of last year. So different, so charming, they not only have—but *give* a gentle decorum. They ask for a walk instead of a stride; make you manage your hands and your feet and yourself with a new sort of grace. The effect is "come hither"—not "here-I-come." And we think it's good.

These new clothes are: Longer, smaller-waisted, closer-shouldered. Often with "great skirts" cut full-circle; almost always worn with higher heels. The day suits are shaped and longer and worn (a change!) with a hat; perhaps a velvet hat. The country clothes (which means Sunday-campus as much as country week-end) are smooth and longer and very anti-windblown; worn with polish and aplomb. The evening clothes are, almost to the last dress, ankle-length or a little shorter; often covered. The strapless dress and the great floor-sweeping skirts are the exception—and made for exceptional parties. There is a new category of fashion, too. The five o'clocks. Often made of ball-dress materials, with longer-than-day-length skirts—and beguiling, worn with white kid gloves, a tiny strand of pearls, a small, real (or real-looking) pin.

They are influential clothes; obviously for young ladies important in the eyes of the world. And in the eyes of fashion—as this issue of Vogue and shops across the country will verify. You'll see what we mean—on the cover and the next 29 pages.

They wear a new look

They look pretty and gentle and "grown-up"; they often wear a shirtwaist-and-skirt;

almost *always a hat, and higher heels—as here.*

5 O'CLOCK LOOK (*opposite*): coverage, good. The big circle skirt in black cotton velveteen coupled with a shirt of Hope Skillman chambray. Hi-Dee design. $30. Double-muffin beret in black velveteen is by Suzy U.S.A. $8. Both at Altman; Neiman-Marcus. The new, darker nylons are "Charcoal" by Kayser. Max Factor Hollywood's Pan-Cake Make-up. Shops in other cities, page 190.

FRANCES MCLAUGHLIN

FRANCES MCLAUGHLIN

They wear: Young-lady suits, velvet hats

Close-topped, short-shouldered suits—with longer skirts that swing widest at the hem... worn with the small jewel, small handbag, a neat hat and a delicate air.

CITY GREY FLANNEL (opposite): Miron worsted flannel for a hip-padded jacket, skirt. By Handmacher. $65. John Frederics Jr. red velvet cloche. Both, Lord & Taylor. Suit also at J. W. Robinson. Gold-plated carryall, by Evans. Saks Fifth.

DARK TOWN PLAID (above): Ciro suit in wood-green and navy-blue, the skirt a sweeping semi-circle. $30. Black velvet bonnet by Betmar. Accessocraft circle/bar pin. All at Saks Fifth. Suit also at Jordan Marsh. Shops in other cities, p. 190.

FRANCES MCLAUGHLIN

Young-lady suits *(continued)*

Alternate to the circle-skirt suit, the shaft-slim, all-day costume—

newly long, patch-pocketed, baby-collared—in pumice-smooth materials.

TAUPE WOOL GABARDINE (above): Handmacher suit in Miron wool—a shape nearest to classic. Button-front jacket, near-normal shoulders. $60. Side-swept black velveteen beret is by Suzy U.S.A. Both, Lord & Taylor. Suit also at Hutzler's.

BROWN COVERT CLOTH (opposite): Joselli suit which can also be worn as a dress. Double-buttoned jacket curved in front. $35. Brown calf box-bag by Lesco. Both, Jay Thorpe. Suit also at Joseph Horne. Shops in other cities, page 190.

Young Ladies in the evening

More come-hither than go-getter. This is the formula. The young have reasoned that they can't have the serene look they want if they go on forever flaunting coltish manes and ballet-flat shoes. They've found that, with a costume that's willowy and feminine, their beauty grows with it, confidently. And they're wise enough to know about confidence—that in *being* confident lies the seed of gaiety, the secret beginnings of feeling right with the world.

There's a nice precision about the term "young ladies"; and there are definite rules about their evening clothes. The rule is: ankle-length. Flaring, angle-length skirts anytime there's dancing. The *avant garde* gave this level a whirl last year, and its success accounts for the hem's present standing. The exception to the rule is, of course, the true, traditional ball gown, and then, only for a truly traditional ball.

The rule is: more coverage. More dress to meet the eye. Either in its most covered form, with tight little jackets down to the wrists; or in V décolletage with little sleeves, as often as off-shoulder arcs. The back is semi- or completely covered. The rule is: slender waist, which may indicate a waist-liner, a little waist-corset, lightly boned.

The rule is: materials with weight, texture, gleam; and more often than not, colour. The colour might come from velveteen's rich, glowing colours—ruby, bronze, silver-grey. Might be the colour of topaz. Or it might, instead, be the point below the dress, the important new brightness of the shoe. (See the opposite page; the pages that follow.)

The rule is: the high heel *or* baby Louis heel, depending upon how tall your beau is. But in any case, a covered shoe with slender heel to give a necessary lift to hems and flatter the ankle and foot.

The rule is: accessories. Jewellery, but not cafeteria style. No overloading anywhere. Thin bangle bracelets; tiny, real-looking pins with each fake stone looking as though it had been as carefully set as a chip off the Koh-i-noor block. And fake pearls as tiny as seed pearls; fat, gilt powder boxes (antique or not) to entertain your table. The rule is: swinging coats. A rule, and a delight (see them on pages 134-135). They're small at the collar, small through the shoulders, voluminous at the hem. And the stiffness of the dress you wear beneath provides starch to give the coat a wonderful swish, in motion.

The rule, the final, absolute rule is: controlled hair. Fail here, and the whole young-lady look can miss fire. Have controlled hair (newest, short), and the look is well on its way...and altogether more come-hither than go-getter.

They wear: semi-long skirts, semi-low tops

But there's nothing halfway about the elegance of their look.

Nothing halfway about its come-hither

MISS CATHERINE MURRAY (opposite), a young associate editor of Vogue, in one of the new, understated evening dresses, formal enough for everything but a great ball. Ankle-length skirt of rayon taffeta, rayon jersey bodice. By Ceil Chapman; $90. Bergdorf Goodman; Harzfeld's. Satin pumps to be dyed a brightness. (Others in this issue, also by Mademoiselle, ready Sept. 1; Lord & Taylor.) Avon's "Pink Tinge" lipstick. Shops in other cities, page 190.

FRANCES MCLAUGHLIN

Semi-long, semi-low

THE BRIGHT EVENING DRESS of Merrimack velveteen. $45. By Connie Adams. Bonwit Teller; Garfinckel's. The complexion: Pond's Angel Face; the shade: Bronze Angel.

PHOTOGRAPHS BY FRANCES MCLAUGHLIN

THE TAPESTRY SKIRT, pyramid basis for its small-shouldered jacket of Merrimack velveteen; basis, too, for your own blouses, for dancing. Skirt and jacket, Hi-Dee design. $45. At Altman.

THE SMALL-SHOULDERED SUIT. Its evening shape, a triangle; its coverage, a waist-long jacket over a thin-strapped rayon taffeta dress. Ceil Chapman design. $85. At Best's.

THE BRIGHT EVENING SUIT, high-coloured, with full-blown circle of skirt. The dress is strapless, the jacket rib-tight. By Filcol. $60. Bendel's Young-Timers. Add light satin opera pumps.

THE COLOURED SATIN DRESS. Evening part of a new brown to topaz scheme of colour. Dress by Ceil Chapman in rayon satin. $70. Topaz gold-plated pins, by Accessocraft. Both: Saks Fifth.

For shops in other cities, see page 190

They wear: Swinging Coats *by day, by evening.*

The news is the shape—a triangle, short-shouldered, sky-wide at the hemline.

NEW LENGTH EVENING COAT; bright to your ankles. By Hi-Dee, Merrimack velveteen. $50. At Altman; Montaldo's.

PHOTOGRAPHS BY FRANCES MCLAUGHLIN

THE BROCADE GREATCOAT, for an elegant young evening; shaped like a pyramid, to wear over any width skirt; to wear with spindle-heeled pumps. Velveteen collared. $80. Altman.

THE PLAID GREATCOAT, a bold full-sweep of wool. Wear its hood up, pinned down like a great muffler. $60. Gaynes design in Cerey wool. Arnold Constable. Capezio opera pumps.

THE TOPCOAT, RAINCOAT, of corduroy, Zelan-processed. Good protection, sunny day, rainy day. $30. Designed by Sherbrooke. The Madcaps wool hat is knitted. $8. Both, Altman.

THE HOODED, FLEECE COAT, to go anywhere, over-all. The hood doubles as collar, is lined (as the coat) in mustard crêpe. Tailored by Brittany in Stroock shag fleece. $125. Jay Thorpe.

For shops in other cities, see page 190

Young Ladies in polished country clothes

More correct than casual: more lady-like than windblown. This is the idea. The young like knowing that new polished country clothes have an English country air; that, wearing them, they achieve a cared-for look of their own.

The idea is: a new system of separates. A full circle skirt, tucked-bosom shirt, a matching cardigan, that were made for each other—and look it. (See the opposite page.) An idea and economic system: more skirts, longer, full triangle-shape; more shirts; a neat short-shouldered jacket—each bought thoughtfully—with a plan of interlocking one with another in unbeatable combination. (For unlimited small change ideas, see pages 152-153.)

The idea is: accent on texture, on colour. Three-dimensional fabrics—corduroys, chinchilla cloth, ribbed knits, jersey with a nap, textured tweed. The colour of three important pieces, three textures, could be identical—one from a palette of new vivid pastels. Alternate country colour (see the following pages) might be one of the new low-velocity shades: beige, brown, cocoa, light and slate grey—livened with one part (a hat *or* gloves *or* a jacket) in sharp mustard.

The idea is: tailoring. A direct line; a defined shape. Coats for coming and going, all-weather country coats, have a full back swing, swing a wide arc at the hem. There is the neat-jacketed suit with a skirt that is a triangle falling from a small waist. The Norfolk jacket is back. The narrower day silhouette is a Sunday lunch dress in the country, a simple shape.

The idea is: accessories merged. Almost submerged. The whopping leather belt has given way to small ribbons of leather to circle your waist. The pixie shoe is replaced by the Oxford, or the ghillie, or opera pump—low-cut, low-heeled (but not *flat*). Scarfs are smaller, worn neatly secured with a bar pin.

The idea is: a put-together look, head to toe, a polished country look from brushed-smooth hair to polished-smooth shoe.

NORFOLK SUIT RETURNS: grey flannel—belted Norfolk jacket, patch pockets, with skirt box-pleated for a triangle silhouette. Jacket, $23. Skirt, $15. Stern's; Mabley & Carew. Shops in other cities, page 190.

Circle-skirt costume

Opposite: *Three parts—three textures—in identical colour.*

New effect—newly suited to the country.

ONE COLOUR: teal blue, sharp and clear. Circle skirt in Juilliard velvet corduroy, $18; long-sleeved rayon crêpe shirt, $12. By Carolyn Schnurer. Cardigan in Zephyr wool, $15. All, Saks Fifth. Skirt, shirt, also, L. S. Ayres.

FRANCES MCLAUGHLIN

CITY TO COUNTRY BAG of hand-stitched cowhide. $17, plus tax. Phelps Associates. English string gloves. Smart Set. $4. Oppenheim Collins.

CITY TO COUNTRY SHIRT-FROCK of Oscar Hayman rayon crêpe with tucked bodice. Chambray Club. $30. At Bergdorf Goodman.

CITY TO COUNTRY SHOES (below). Low cut, little-heel Scotch dress ghillies in brown calf. Mademoiselle. $14. At Lord & Taylor.

WEEK-END JERSEY. New classic—two piece grey. The long torso pulled far down over a pleated skirt. By Dorothy Cox. $40. Saks Fifth Avenue.

FRANCES MCLAUGHLIN

Polished country clothes

Precise lines for the new country-look; less casual, more disciplined; to be worn with aplomb, with a polished calf shoe, polished handbag.

SUNDAY LUNCH DRESS (above) knit to young lines. By Majestic. $30. Arnold Constable; Stix, Baer & Fuller. Your own belt.

COUNTRY TO CITY SUIT (right) to wear to town, little suit, circle skirt. Sawyer Regan tweed. By Good Hollow. $55. Lord & Taylor.

For shops in other cities, see page 190

FRANCES MCLAUGHLIN

Polished country corduroy

All-weather, country-day cloth for a system of separates, an accessory merger.

Fashions fitting and proper for campus and out-of-town week ends.

CORDUROY COUPLING (left). A grey Juilliard corduroy jacket ($33) worn here with a deep red corduroy skirt ($17). Duchess Royal. Stern's.

CORDUROY COPY of an English hunting jacket (above) exact to gun patch. By Dennis. $25. Lord & Taylor. Money clip, Pan American Shop.

RAINY-DAY COAT of grey water-repellent corduroy with a full swing back, a hood for stormier weather. Harris design. $30; from Bloomingdale's.

RAINY-DAY COMPANIONS for the coat at left. Tough, water-wise boots of grey corduroy, black trim. By Mackey. $13. Bloomingdale's.

CORDUROY JACKET, woollen skirt (left). Norfolk jacket ($17) paired with a pleated skirt ($11). McArthur Ltd. Bloomingdale's.

COUNTRY CARRYALL (above). A wide-waled corduroy pouch dangling by a long leather strap. By Lesco. $16, plus tax. Bloomingdale's.

For list of shops in other cities, see page 190.

FRANCES MCLAUGHLIN

They wear: Chinchilla coats, swinging

Chinchilla returns: nubbly, thick-piled wool, with a quicksilver life, A.M., P.M.

SHORT AND FULL-BLOWN. A beige chinchilla coat, big-pocketed, three-quarters long, to wear all day; over a country dinner dress at night. By Junior Deb. About $70. Oppenheim Collins; Frederick & Nelson.

LONG AND FULL-BLOWN (opposite). The coat is red, brash red, to wear with all, over all. Tina Leser design in Winthrop Mills wool chinchilla. $125. Saks Fifth; Seidenbach's. Shops in other cities on page 190.

Young Ladies in 5 o'clock clothes

It's catching on—the idea of a special kind of clothes for 5 o'clock; clothes that are neither a sneak preview of an evening fashion, nor an extension of the all-day dress. You can tell the 5 o'clock dress first by its length, which is longer than your day suit, shorter than your ankle-length dinner clothes. Usually, the 5 o'clocks are sleeved and high-necked, but there is an occasional deep, wide V-neck. There was a time, not so long ago, when décolletage told the time of day or night—simply: the less covered, the later—the more formal. Now there's a more subtle distinction, with more coverage everywhere, no matter how late. You could change, at 5 o'clock, into a covered satin or velveteen suit and have the same degree of formality that you had in another year's bare-armed black dress. You could go on, in your pretty suit, to restaurant dinner and dancing, feeling as pleasantly gala as another girl would in a much less covered dress. These new-length dresses are often made in ball-dress materials (see page 146), often worn with a little black velvet toque. Besides the elaborate taffetas and rustly moires, you'll find 5 o'clocks in corduroy and velveteen, occasionally in plaid wool. And there are other things:

There is the black satin, high-heeled opera pump, making a reappearance at 5 o'clock. There are darker stockings; smaller designs in jewellery; there are short white kid gloves; there is a small, bright bag, literally "a little something in the hand." And there is, close at the throat, a thin thread (or two or three) of small pearls as a finish.

BLACK CORDUROY 5 O'CLOCK SUIT which becomes a dinner-dance dress when you take off the close little jacket. Juilliard corduroy. Dress, Claire McCardell; about $80. Lord & Taylor; Davison Paxon.

5 o'clock corduroy

You knew it When, and it was clearly a country-cloth.

But now look for corduroy, from afternoon on, having a whirl in town.

MOSS-GREEN CORDUROY (opposite) as a 5 o'clock suit; a sweep of fullness below the waist. Corduroy, Juilliard. Suit, Ceil Chapman; $50. Bendel's Young-Timer's; Himelhoch's. Henri Bendel's "Dusk" lipstick. For shops in other cities, see page 190.

FRANCES MCLAUGHLIN

5 o'clock dresses

New length—between day and dinner—in pretty, party materials.

GILT STRIPES (opposite) on black rayon taffeta—an afternoon-and-after shirtwaist dress. By Emily Wilkens; $50. At Bonwit Teller; The Dayton Company; Frost Bros. The delicate shadow below the skirt's rim: nylon stockings by Belle Sharmeer—the shade, "Spanish Moss." At Lord and Taylor.

BROWN VELVETEEN bringing a party-atmosphere to afternoon, and one of the swirliest, best-dancing skirts in town. A Judy 'n Jill design; $35. Lord and Taylor; Lindner Coy. The short, gilt-buttoned kid gloves on both pages are by Aris; Altman. For a list of shops in other cities, turn to page 190.

FRANCES MCLAUGHLIN

LITTLE JACKET, CIRCLE SKIRT. Pack this away with you to the city; try the skirt with a white blouse. Black velveteen. By Toni Owen. Jacket, $10; skirt, $23. Altman.

SHORT-SHOULDERED, LONG-LINE. You will wear this to a concert, to cocktails, or a dean's tea. Bottle-green, good setting for pearls. By Frances Sider; $25. Gunther.

SHOULDER-WIDE V NECK. Tea-dancing dress of wine velveteen, frogged down the front. By Mildred Orrick; $40, at Stein & Blaine. Pearl beads by Coro at Altman.

BUTTON-FRONT PRINCESSE. Sweet little dress with a round white Peter Pan collar, your whitest short gloves. Black Merrimack velveteen. By Kane-Weill. $45. Altman.

5 o'clocks in velveteen

Mannerly little dresses—each with this year's special five o'clock look.

FRANCES MCLAUGHLIN

TUCKED BOSOM SHIRTFROCK. In the morning, for a ten o'clock scholar; topaz rayon crêpe, fastened with men's collar buttons. Nantucket Natural; $23, at Saks Fifth.

CIRCLE-SKIRT WOOL...with simple, here-today and here-tomorrow lines, belted twice. Green Miron worsted flannel. Designed by Claire McCardell. $50. At Lord & Taylor.

SOFT-SHOULDERED, ONE-PIECE dress of grey Juilliard wool, the sleeves to be pushed up like a sweater's. $30. Bonwit Teller. Doeskin gloves by Aris. Altman.

CLOSE-TOP, FULL SKIRT. Dress for any or all of the hours from nine until three. Of brown wool, the skirt full, the waist tight. Henry Rosenfeld design; $15, at Altman.

Any o'clocks in wool or crêpe

Able little dresses—changeable, with accessories, from breakfast through lunch.

For shops in other cities, see page 190.

THE ANKLE-LENGTH DINNER SKIRT of Cerey wool plaid. Its jacket: black velveteen. $50. From Bonwit Teller; Frost Brothers.

Young ladies in romantic plaids *this year's*

variations on the perennial—sweet-spice for the young-lady look.

FRANCES MCLAUGHLIN

THE PLAID DINNER COSTUME: a cotton blouse, wool plaid skirt, Juilliard velveteen bolero. By McMullen. $60. Lord & Taylor.

THE BRIGADOON SKIRT of wool plaid, side-pleated. $23. The jacket of black wool. $25. Add your own bold scarf. Bonwit Teller.

THE SKIRT, THE SHAWL, of "Victoria Dress" plaid with a worsted jersey shirt. Shawl, $9. Dress, $40. By Kane-Weill. Best's.

For list of shops in other cities, see page 190.

Required extras for young ladies

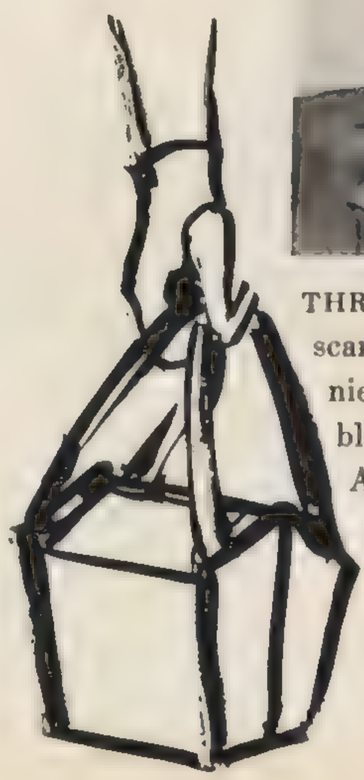
COVER OUTFIT (right) with two variations. Take the grey flannel great-skirt, substitute for its red jacket the one below, in mustard yellow velveteen. $23. Take the red-jacket, add the full wool skirt sketched at the right. In blue and green plaid. $23. Wear this skirt as another change with the yellow jacket. Both: Lord & Taylor.

AFTERNOON CHANGES. Basis: a brown velveteen suit (left), $26, by Huxley. Macy's. Jacket change (above) to wool with bright metal lines. $25. At Bloomingdale's.

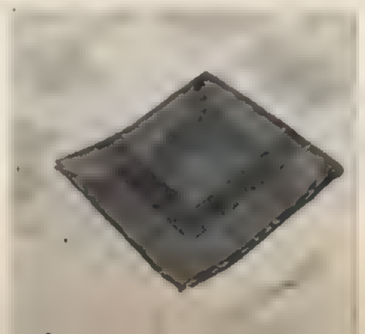
FRANCES MCLAUGHLIN

JEWELLERY for a young lady. Two necklaces of pearl beads. Each $8*. By Coro. Enamelled rhinestone pin, by Accessocraft. $8*. Lord & Taylor. Coro bracelets (left), pearl beads, gold colour metal. $1*. Saks 34th.

LATE-DAY CHANGEABLES. Make change with the velveteen suit above (page 148). Wear the jacket for evening, with the longer skirt (left) of black and red quilted cotton, $18. Altman.

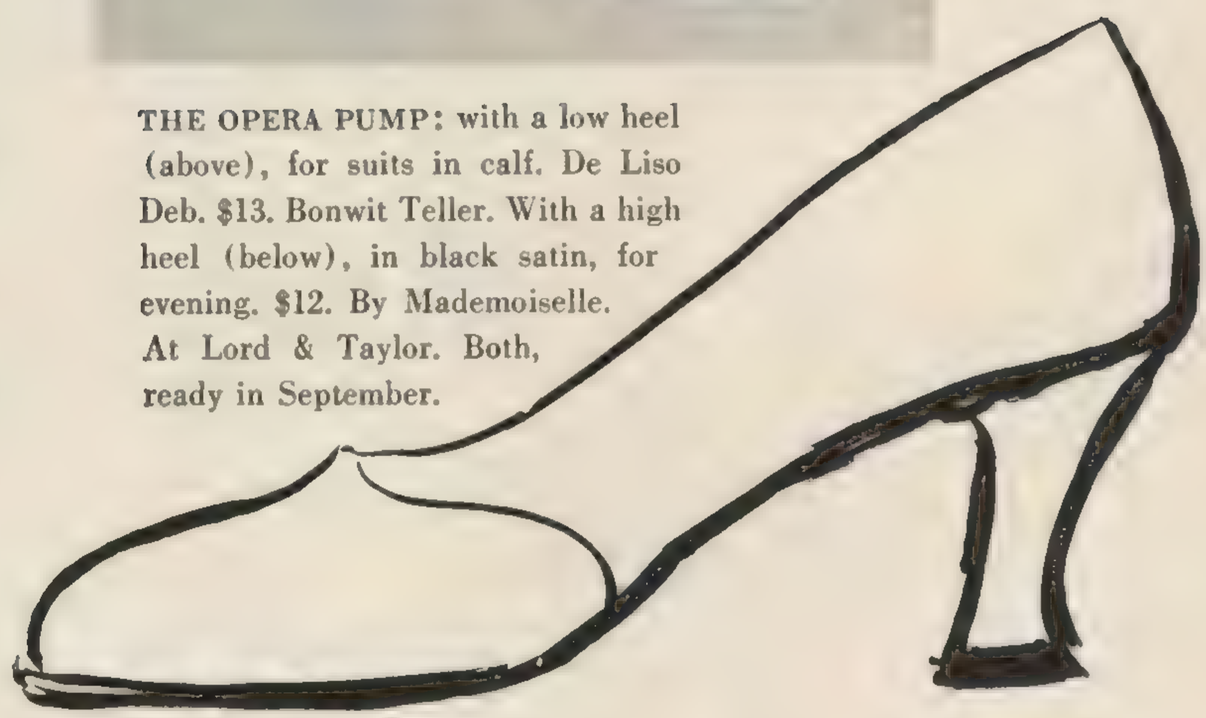


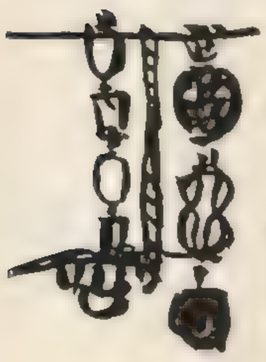
THREE TO TAKE: (above) pin for your scarfs, your suits. Silver-plated, convenient size. $5*. Bonwit Teller. Lesco black calf bird-cage bag (left). $23*. Altman. Echo pure silk scarf, green with wine. $4. Lord & Taylor.



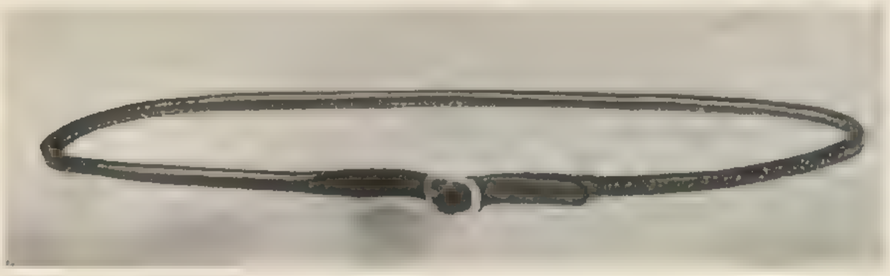
*PLUS TAX

THE OPERA PUMP: with a low heel (above), for suits in calf. De Liso Deb. $13. Bonwit Teller. With a high heel (below), in black satin, for evening. $12. By Mademoiselle. At Lord & Taylor. Both, ready in September.





SMALL CHANGES, GREAT EFFECT. Cloche of mustard-yellow velveteen. $8. John Frederics Jr.; Lord & Taylor. Narrow black suède belt (left), studded with rhinestones. By Marilyn. $5. Two bracelets: scarab-stones set in gold-plated sterling. The small one, $14*; the large, $16*. Both by Barker & Barker. All; Altman. The tubular belt, of capeskin, by Schaffer. $2. At Saks 34th.



SHIRTWAIST COSTUME (right). Shown on page 136, all of a colour, with its own sweater. Sketched, the same corduroy circle skirt, $18; the same rayon shirt, $12; in its rust version. Above, black corduroy skirt with soft pleats; the shirt in yellow wool challis. Each, $15. By Carolyn Schnurer. All, Saks Fifth.

EXTRA JACKETS, EXTRA SKIRT. Grey Hockanum flannel skirt (above) $17; Bonwit Teller. Criterion suède belts. $1 each. Wanamaker's. Red chinchilla wool jacket (left). $40. Arnold Constable. Green wool jacket (right). $45. Lord & Taylor.

WAIST-LINER: don't forget to buy a little waist-line girdle, to aid the small-waisted look.

Dagmar

For shops in other cities, see page 190.

CECIL BEATON

H.R.H. PRINCESS ELIZABETH, BRITAIN'S HEIRESS PRESUMPTIVE

Britain's royal engagement

His Majesty King George VI and Queen Elizabeth announced on July 10, 1947, the engagement of their daughter, H.R.H. Princess Elizabeth, Britain's heiress presumptive, to Lieutenant Philip Mountbatten, R.N.

[EDITOR'S NOTE: England has had four married queens regnant since the Conquest. But surprisingly enough, the husband's status has differed in each case. Mary I was married to Philip of Spain, who begrudgingly was given the title of King but was excluded from exercising the functions of the Crown. Mary II's husband, however, by special dispensation of Parliament, reigned jointly with her as William III. Queen Anne's husband, George of Denmark, became a naturalized British subject but never received a British title. And Queen Victoria, both Elizabeth's and Philip's great-great-grandmother, married Albert of Saxe-Coburg-Gotha, who eventually, but not immediately, had the title and precedence of Prince Consort.

The following article was written by a twenty-three-year-old American, Ray Murphy, who met and talked with Lieutenant Philip Mountbatten while working on a biography of his distinguished uncle, Admiral Viscount Mountbatten of Burma. This biography was serialized in June in the *London Sunday Express*.]

As he paced up and down his gaudy green and gold sitting room in Buckingham Palace, Admiral, Viscount Mountbatten of Burma, then Viceroy of India (now Governor General of the India Union), was talking about a biography I was completing of him. This was last May when he had come to London on a flying visit to confer with the Cabinet on the future status of India. He had invited me to see him that afternoon in order to give me additional information on recent developments in New Delhi for possible use in the biography.

Suddenly he interrupted himself to ask if I was mentioning the name of his nephew, the former Prince Philip of Greece, now a naturalized British subject, whose name had been changed to Philip Mountbatten. I told him that I had not planned to do so, but Viscount Mountbatten went right on talking about the young man. He told me that Philip had come to live with him at the age of eight, and from that time on he had considered him as his heir.

"Why did he live with you, Sir, when his father, Prince Andrew of Greece, and his mother, your sister, were still alive?"

Viscount Mountbatten explained that his brother-in-law had been forced to live in exile ever since Philip was a year old; Prince Andrew had not been as bitter about the exile as at the interruption of his career of professional soldier, and felt that if his son shared the family exile he had little chance of a successful career. His father wanted Philip to enter the Royal Navy when he should come of age, and in the meantime, asked Mountbatten if he would undertake the little boy's upbringing.

"What was he like as a little boy?" I asked.

"He had a strong predilection for bullying my daughter Patricia," said Mountbatten rather amusedly. "But I didn't see much of him in those days, except on vacations, for he was sent to Cheam preparatory school when he was ten and to Gordonstoun at thirteen. In both schools he got on well with his professors and his classmates. His naval career started in May, 1939, when he went to Dartmouth Naval College as special entry. While there he won the King's Dirk as the best cadet of the year. In the early days of the war he served as a midshipman on various cruisers and battleships and several times was mentioned in dispatches. Eventually he became second in command of the destroyer *Wallace*. His commanding officer told a friend of mine that in spite of his youth, Philip was the best second in command he had ever had."

"When did he meet the Princess Elizabeth, your Excellency?"

"In the spring of 1939 when we spent the day with the King and his family aboard the Royal Yacht at Cowes."

Viscount Mountbatten asked me to come to Broadlands, his country house, to meet Philip. "He dislikes personal publicity," he added, "but will talk fairly freely if you question him about me."

On Friday night I met the Mountbatten family at cocktails in the East Room of Broadlands. Lieutenant Philip Mountbatten was tall, blond, with the shoulders of an athlete, a firm chin, and frank eyes; he lacked the regularity of feature that might *(Continued on page 197)*

LIEUTENANT PHILIP MOUNTBATTEN, R.N.

A SUNDAY AFTERNOON CONCERT
IN THE REFECTORY ROOM OF THE ABBAYE DE ROYAUMONT
(TAKEN DURING THE CHORAL SINGING).

Paris notes

. . . of balls and christenings, art exhibits and musicals. Of the gala summer season, punctuated by strikes, by spiralling prices, by a political shift-of-the-wind.

M. GEORGES BIDAULT,
BOLD ADVOCATE OF THE MARSHALL PLAN.

After its strikes and internal and economic worries, Paris reacted hopefully to the revealing rendezvous of the Big Three on the Marshall Plan. In spite of all, there was a month-long season of gala evenings, of afternoon receptions, and of fashionable racing. Through everything, the streets have been gay with girls pedalling bicycles, in full-skirted print dresses, skirts carelessly wind-blown. The heavy and dangerous Paris traffic is spotted with bright and shiny new American cars. Paris bread is now loaded with American cornmeal, which turns it a sulphur yellow.

Paris prices are spiralling up. Paris policemen are grouped in little knots at every corner within a half mile of the *Assemblée Nationale*—a safety measure by the government to avoid a repeat performance of the Concorde Bridge incidents in February of 1936. The general Paris interest in the Marshall Plan, and Bidault's strong stand, has been diluted through preoccupation over their own internal problems and the precarious position of the Socialist Government. The Left press follows the Moscow line, discrediting the plan; the Centre and Right are fervently hopeful, yet skeptically awaiting results of the Paris Conference on the recovery project before releasing their enthusiasm. The important political outcome of Moscow's rejection is the French Communists' complete isolation, giving the Socialists new strength and independence, to the relief of the general public.

The Parisians threw their hearts into having a season this year, in a visionary belief that normal times have returned. Suddenly, débutantes wanted to be débutantes again, and parents wanted to present their daughters as eligible young ladies—to

THE HOUSE OF CLAUDE AND HERVÉ ALPHAND.

AT THE ALPHANDS':
COMTE DE TASCHER,
COMTE DE FLEURIEU,
MME. HERVÉ ALPHAND.

ON THE ALPHANDS' TERRACE,
left to right: MME. CAROLINE NARD, MME. TUAL,
MME. AND M. PAUL VINCENT-AURIOL,
MLLE. MARIE LOUISE BOUSQUET, MME. MARCEL ACHARD.

Left: PRINCESSE EDMOND DE POLIGNAC AT THE BAL DU PANACHE WEARS A LEGROUX PALE ROSE GARLAND, A SHOOT OF WHITE AIGRETTES.

Below: ALSO AT THE BAL DU PANACHE, COMTESSE DE MAUD'HUY WEARS A STRAW LACE CROWN; MME. JEAN LARIVIÈRE IN A PINK TURBAN.

eligible young men. The Princesse Chavchavadze introduced her daughter, Hélène de Breteuil, to six hundred guests, in the lavish and traditional Faubourg-St. Germain fashion. The young girls entering the room curtsied to the hostess and swept on to the white and gold dancing tent which was built as cover for the entire garden. There they danced until six in the morning; heard the débutante sing to her own guitar accompaniment.

The débutantes, for the first time since the war, really had a season—with at least three balls a week during June. (The winter was too cold for such entertaining.)

Débutantes were not the only ones to dance until the late hours in Paris this season. There were parties of every kind, including the *Bal du Panache*, which was given at the *Maison de l'Amérique Latine*, to aid a children's charity. For weeks, the dressmakers and modistes were busy designing special headdresses for the ball. The idea was Christian Bérard's, and he was also responsible for the décor. The windows were covered with white lattice intertwined with ivy leaves. There were armoured knights in the entrance hall and in the room corners, with white ostrich plumes coming out of their helmets. The women arrived with everything piled on their heads. The sight was bewildering; with more than two thousand people crowded into three rooms, the place looked a forest of feathers, tiaras, aigrettes, bare shoulders, and jewels.

AT THE BRETEUIL PARTY: COMTE BERNARD D'HARCOURT, MLLE. INÈS MARIA PEREDA.

Music is back in Paris life, attended often by pre-war elegance. The Vicomtesse de Noailles had an evening of music, consisting of guest stars from the Italian opera performing in her own home. The music room in her fabulously beautiful house has Venetian panelling in the traditional gold and white; there is a small red velvet stage framed in rich gilt. The guests sat in deep, comfortable chairs and listened to the stars of La Scala perform just for them.

Down in the country, near Chantilly, is the Abbaye de Royaumont, which offers hospitality to artists, musicians, photographers, lawyers. The Abbaye now belongs to an *(Continued on page 198)*

SCHIAPARELLI CHRISTENING—THREE GENERATIONS: MME. SCHIAPARELLI, HER DAUGHTER, MRS. ROBERT BERENSON, HER GRANDDAUGHTER, VITTORIA MARISA SCHIAPARELLI BERENSON.

MUSICAL EVENING GIVEN BY VICOMTESSE DE NOAILLES. THE FOUR COSTUMED SINGERS FROM LA SCALA, *left to right:* MAGDA PICCAROLO, AMERIGO GENTILINI, BIANCA MAGGI, and PIERRO GUELFI.

PHOTOGRAPHS BY HUBERT DE SEGONZAC AND LIDO

THE SMALL SITTING ROOM: A SMALL MATISSE

Captain Molyneux's collection of modern paintings

In his Paris apartment on the Quai D'Orsay, Captain Edward Molyneux, the distinguished clothes designer, has his treasury of paintings, among them nine Renoirs, a famed Van Gogh, a great Cézanne.

THERE is extraordinary quality in each painting in the Molyneux collection. From the three-by-five small roses or head of a child by Renoir to the large canvases by Van Gogh, each is a carefully chosen detail in the whole tapestry of the collection. Three years before World War II started, Captain Molyneux, who had lived in an eighteenth-century house with Fragonards and Watteaus on the walls, moved into a modern apartment, painted its walls creamy beige, and left the big, comfortable modern furniture all natural or beige. Against that neutrality, the paintings sing. All are kept in three rooms: a large living room, a small sitting room, and a bedroom.

Ten paintings from the collection are reproduced here. The collection also includes works by Rouault, Braque, Morisot, Sisley, Cassatt, Utrillo, Gauguin, Pissarro, as well as a small, pale-blue Noel Coward and some small landscapes by Captain Molyneux, who is a Sunday painter. Undoubtedly, the greatest painting in the collection is the Cézanne landscape, a brilliant *tour de force* in emerald green (page 160). Among the most charming are the small Renoirs, the little Boudins, one with Second Empire ladies warding off the Trouville sun with black parasols. Of the four small Bonnards, the one on the facing page hangs just above Captain Molyneux's bed. Of it he said lovingly: "Isn't it a typically French scene? Those little black beetles clattering along the road." *(Continued on page 161)*

PIERRE BONNARD: "THE SCHOOL CHILDREN"

ÉDOUARD MANET: "FLOWERS"

EUGÈNE BOUDIN: "THE BEACH AT TROUVILLE"

CAMILLE COROT: "BRIDGE AT ROME"

PAUL CÉZANNE: "THE SMALL BRIDGE"

EDGAR DEGAS:
"THE CONVALESCENT"

PABLO PICASSO: SELF-PORTRAIT

CLAUDE MONET: "MADAME MONET
AND THE PAINTER BAZILLE"

AUGUSTE RENOIR: "MADAME MONET AND HER SON"

VINCENT VAN GOGH: "VIEW AT AUVERS"

Captain Molyneux's modern paintings *(Continued)*

KITROSSER

THE SALON, MUFFLED IN BEIGE, BRILLIANT WITH PAINTINGS

Among the nine Renoirs in the collection none is more luminous than the relaxed pastoral of Mme. Claude Monet sitting on the grass with her little boy in blue. This same scene was painted the same Sunday afternoon in 1875 by Edouard Manet who, after he saw the Renoir version, quietly took Monet aside to tell him: "If Renoir is a friend of yours, tell him really it is not worth while for him to try to paint." Renoir, incidentally, gave this painting to Claude Monet, who hung it at Giverney, and it was from Giverney and Mlle. Blanche Monet that Captain Molyneux acquired it.

WHEN the war came, Captain Molyneux took the paintings out of their frames and sent them first to Limoges, then to Biarritz, then to a cellar of a chateau near Pau. There they were sealed in a cave, and miraculously not disturbed. Equal luck came to his frames, all of them of different periods, all magnificently carved. They, too, were found intact at the end of the war. Curiously enough, the view from the windows of the apartment, a fragment of the Seine, looks exactly like a scene painted by the Impressionists. There, under a Sisley sky, pale, grey-white, lies the slow, grey-violet arch of the Pont de l'Alma, crossed by figures, like hasty brush strokes, small and smudged.

Meditation on simplicity

"A degree of singleness" provides the key to simplicity in this fourth in a series of meditations

BY RUMER GODDEN

I AM not thinking of bast sandals, or of eating nuts and apples and raw oats; or of spinning wheels, and homespun clothes and digging and candlelight.

I, personally, like all these, except the oats, but one of the dangerous things about simplicity is that it can mean artlessness, credulity, silliness, folly, and posing—and it often does. I want to think of it together with freedom and power, the two wings of living.

When anyone has anything really important to do, all other considerations have to give way before it, otherwise it will not be done; a thread of singleness immediately comes into the day—and singleness is one of the meanings of simplicity. A degree of singleness is necessary or we will not do what we can, because each person, like the horse or like the engine, has only a degree of power.

...late and soon,
Getting and spending we lay waste our power.

Life at Alfoxden, at Grasmere, in Dove Cottage, flowed evenly, but it was life. William's, of course, was conditioned by poetry: "William added a little to his ode": "William tired himself out with hammering at a passage": "In the evening William began to write 'The Tinker' ": it is not of William I am thinking, but of his sister, Dorothy.

Dorothy Wordsworth had the quality of simplicity and she escaped its dangers: she was not artless, she was an artist: she was not credulous, she was a thinker and questioner: she was not silly or given to folly, she had all her five native wits: she ordered her life well and, for a woman of her time, it was remarkably, startlingly full.

As far as I know, she wrote only one poem herself, but much of William came out of Dorothy. She made infinite time for him: walking, reading, copying, travelling abroad, listening, writing, and yet she had time for all the doings of his household and their relations; for friendships with Coleridge, Southey, De Quincey, the Lambs, Scott, Shelley; time to know vividly the peasant life of Westmorland; time to see the details of flowers and trees, birds and beasts, mountains and lakes; to see the changes of the season and the progress of the years; time for everything, for the whole of life.

In my copy of her *Journal* the editor says, in his introduction: "There is no need to record all the cases in which the sister wrote, 'Today I mended William's shirts,' 'William gathered sticks,' or 'I went in search of eggs.' " For me there is. I want to know how much power she spent, late and soon, how much she had left, how she arranged it as well as she did, because I, too, in my modern equivalent have to mend shirts, fetch sticks, find eggs.

I think her secret is that she did all she did in the most straightforward way possible, plainly, without complication, with no excess of adornment, which are other meanings of simplicity. Whether it was a walking tour in Scotland with a visit to Lasswade and Sir Walter Scott; or going to France to see William's ex-mistress and bastard child; or sowing scarlet beans and shelling peas; or copying a poem, it was all done with the same straightforward calmness.

This was not a pose, it was necessity; she was too busy living to be anyone but herself, and sincerity is the last, and deepest, meaning of simplicity.

In Roman days, pottery, when it came from the kiln blemished, had wax sealed into its cracks. A flawless piece was sold in the shops, "*sine cera,*" without wax. It is sometimes said that our word "sincere" comes from that. When rung, it gives out a whole true note, William's note; Dorothy had that same straightforward truth. It is powerful and free and it has beauty:

"...villages enbosomed in the trees."

"...purple waves, brighter than precious stones, melting away on the sands."

"...after tea, we walked upon our own path...we talked sweetly together about the disposal of our riches. The sky to the North was of a chastened yet rich yellow... fading into pale blue...with steady islands of purple...it was like a vision to me."

Yes. Simplicity leaves time for vision. Life can spread its wings.

This part of Dorothy's journal ends on the evening before she and William went to fetch William's bride, for a marriage that was to break the complete intimacy of brother and sister. It must have been sad for Dorothy, but she met it simply.

She writes: "The hour is come. I must prepare to go. I must leave them, the swallows, the garden, roses, all. Well. I must go. Farewell."

Portrait of my mother

"She held us together, happy and unprotestingly incongruous; and when she died, we all fell apart like a house of cards."

BY GERALD MILLAR

MY mother was the eldest daughter of George du Maurier. She had a wooden fan, which I found in the cupboard under the hall stairs, and on each slat of it were the signatures of other celebrities of her girlhood. She had sat next to Wilde and Stevenson, had ridden on Browning's knee, and could imitate the monotonous charm of Henry James's voice. Lewis Carroll had cut silhouettes for her and she summoned Canon Ainger through the snow to christen me. She had been sketched and drawn and painted. At the Academy Private View she and her sister next in age had been a bigger draw than many of the pictures; the pair had been surrounded by competitors eager for a word. She spoke of the great in an offhand way. She was no respecter of persons or bank balances and was guided solely by her own opinion, which was deeply prejudiced. People must not be bores. She had had very little formal education and held learning in awe. But she could not endure any didactic or pompous answer or explanation: "My dear, I didn't listen." She had become accustomed to so much wit and criticism that she demanded a high level of manners and poise and taste and repartee. But unlike her brilliant sisters, she could not bring herself, unless in a tempest, to be unkind. In her own circle, small and charmed—so that I have since felt, in the light of common day, the lack of that rare, vanished ether—she let off her high spirits in an incomparable ribaldry. She retired into slang, her own slang, mainly descriptive of appearance.

She had come to the country to be quiet and had torn up calling cards. She knew very little of the neighbours whom she encouraged me to meet. The givers of parties would say without resentment: "And next time I hope your mother will come with you." She chose her few local friends less formally and perhaps for some freakish way they had. She had a deep interest in a wide selection of subjects. Why did Nanny drink stout for rheumatism and insist on going to a doctor in Catford, instead of to our Dr. Steele? What could our cook Kate find in a man who had only one eye and was said to have been in prison nine times? Had Mrs. Swallow, our gardener's wife, in a previous life knitted at the foot of the guillotine? How could the cobbler work day and night in that atmosphere ("You really must open the window")? Did I remember (or could she forget) how Nanny's brother-in-law, Mr. Boardman, had shaken hands sitting down at Liverpool Street?

She had a passion for babies and a strong distaste for dogs and cats. She stood on the dog, said her friends, to hang up the pictures. She was a woman of superlatives. "Dire" was her favourite adjective of dislike. She was, to use another of her favourite words, a "coper." She coped. Men couldn't cope. She dismissed what she disapproved of with blistering contempt. "As though," she said when I'd gone to school and was complaining of some appallingly trifling breach of etiquette on her part, "it matters what a lot of little boys think." (Most of those boys were my seniors.) She broke down opposition by a frontal attack. Sulks, complaints, grievances, and naggings set her instantly alight, but if anything were amiss she was all quick sympathy and—woe betide the cause—the tigress with cubs. She had a barbaric sense of motherhood. She was fastidious and unsqueamish. She recoiled before a bad smell or a remark in poor taste, and she knocked the cockroaches off the loaf and cut herself a slice. The bats that wheeled round her bedroom (and once got into her hair) did not disturb her. She had saved her own life, when she had typhoid fever, by tickling the back of her throat with a feather and making herself sick. Thunderstorms, accidents, and catastrophes found her unafraid; she suffered agonies of nerves if her children were late home. High-strung, she both created and abominated scenes and nervous exhibitions. "Dear sir," she wrote to Harrods, "the badminton rackets which you've sent me arrived unnerved and unstrung." She enjoyed Italian opera, Guy de Maupassant's stories, her friend's *Bab Ballads*, and Lear's nonsense rhymes. Her two favourite quotations were:

When they said, "Does it fit?"
He replied, "Not a bit."

and the words of Lady Macbeth (whom she much admired):

That which hath made them drunk hath made me bold

—words which she might have taken as a motto.

She was an overseer, an arranger of marriages, a maker of plans, and a go-between in quarrels, with an eye for everybody's tears and an ear for everybody's troubles. She worshipped good looks and *(Continued on page 191)*

Seems very natural to see the casserole hat again...it goes back to a time when shoulder pads weren't invented; when women first cut their hair, called it "the pineapple shingle," and covered it down with close hats...which they're doing, and prettily, again. *Left:* little hat of grape-coloured satin, petalled instead of brimmed. Close-collared, narrow-shouldered satin dress and jacket. *Right:* black satin hat tucked close, with bugle beads folded in. Hats and suits, Hattie Carnegie designs; also at I. Magnin.

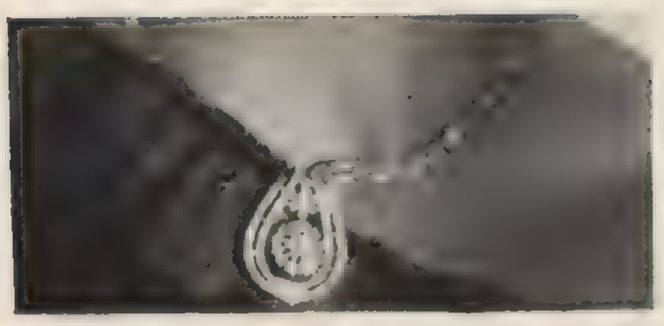
Little hats that hug the head

Seems very nice to see the cloche, to find it taking its place above the narrow-shouldered silhouette, as an alternate to the fat-crowned hat. For, to quote ourselves, there are two strong hat-shapes per capita, this season, and the *little* hat is not the least. *Above:* a perfect hat and a safe choice—it's almost universally becoming. Slightly brimmed, pulled down at one side; made-to-order, in this case, in black felt. The jewel it dangles is our own (could be *your* own) afterthought. Hat, from Henri Bendel.

Pendants and pearls, false and beguiling

False jewels have a true fashion of their own, are more than ever fine pieces of workmanship. This year, they make news with returning fashion shapes: the round collar of pearls is now back—worn lower, circling higher. The long pendant necklaces, the tear-drop earrings return—with the delicate, elaborate look of old jewellers' pieces.

Left: *pendant necklace, earrings of pseudo-sapphires, brilliants; set like old French paste in sterling silver. By Castlecliff. Lord & Taylor.*



Above: *the necklace, a pendant within a pendant; and earrings, of baguette rhinestones. By Trifari. Altman. The coiffure for jewels such as these: a short bob, a casque of hair brushed forward. By Michel of Helena Rubinstein.* Opposite: *the pearl collar, two four-strand necklaces, barely grey. By Richelieu. Lord & Taylor. Cap of coq feathers. By Tatiana du Plessix of Saks Fifth Ave.*

JOFFÉ

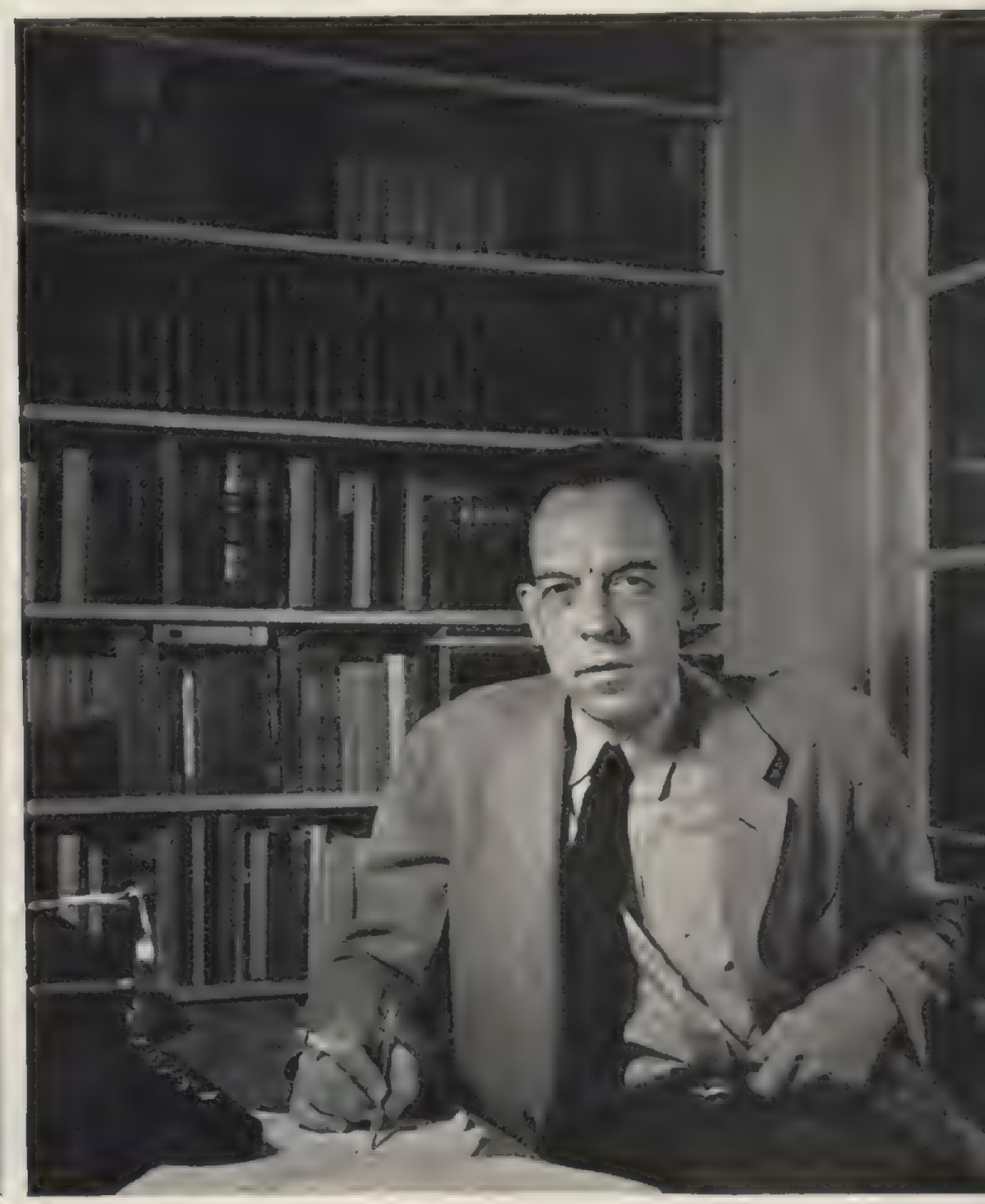
LEE MILLER

Stephen Spender, THE ENGLISH POET, AUTHOR OF "POEMS OF DEDICATION," IS TEACHING LITERATURE AT SARAH LAWRENCE.

JOFFÉ

Vladimir Nabokov, AUTHOR OF "BEND SINISTER," IS A RESEARCH FELLOW AT HARVARD, TEACHES RUSSIAN AT WELLESLEY.

Robert Penn Warren, AUTHOR OF THE PULITZER WINNER, "ALL THE KING'S MEN," TEACHES AT THE UNIVERSITY OF MINNESOTA.



CUNNINGHAM

Mark Schorer, AUTHOR OF SHORT STORIES, NOVELS, AND CRITICAL STUDIES, TEACHES ENGLISH AT THE UNIVERSITY OF CALIFORNIA.

RUTLEDGE

Jacques Barzun, WHOSE MOST FAMOUS BOOK IS "TEACHER IN AMERICA," TEACHES MODERN HISTORY AT COLUMBIA UNIVERSITY.

RUTLEDGE

Lionel Trilling, AUTHOR OF THE NEW NOVEL, "THE MIDDLE OF THE JOURNEY," TEACHES ENGLISH LITERATURE AT COLUMBIA.

Two-facet careers writers who teach

Edith Wharton wrote on page 154 of *A Backward Glance:* "Charles (Eliot) Norton, of course, led an active life of letters in conjunction with his teaching as Professor of Fine Arts at Harvard; but his animating influence on my generation in America was exerted through what he himself was, and what he made his pupils see and feel with him. Among those of my intimate friends who came under Norton's influence at Harvard, there was none who did not regard the encounter as a turning point in his own growth. Norton was supremely gifted as an awakener, and no thoughtful mind can recall without a thrill the notes of the first voice which has called it out of its morning dream." One phrase, in this excellent definition of a good, and obviously great, teacher, should be more heavily scored than all the others: "*an active life of letters in conjunction with his teaching....*" Each man on these two pages leads "an active life of letters in conjunction with his teaching."

When Charles Eliot Norton administered the arts and letters to *fin de siècle* youth at Harvard, it was not uncommon for a teacher to be also a practising man of letters. But the letters he practised were somewhat limited. He composed erudite essays on æsthetics. He made conscientious translations. He wrote some verse. He split classical hairs, and his colleagues resplit them. He almost never wrote novels. And he hardly ever engaged himself in illuminating the active arts, the contemporary arts, with his necessarily profound erudition. If he were a man of action in life or letters, he usually had to keep his actions quiet. The teacher who was loved as a man was, indeed, the rare teacher. The nineteenth-century pedagogue was almost always remote from life—like a god. He was rarely a contemporary, interested in contemporary popular culture. Today this is, of course, almost reversed: the teacher who is not politically and philosophically aware, who is not interested in or does not anticipate the cultural trends, is all but obsolete. The humanities teacher who can not synthesize the strands of past culture and contemporary popular culture has no *(Continued on page 208)*

Carl Dreyer's "Day of Wrath"
with Anna Svierkier

Foreign films in America

René Clair's "The Man about Town" with Gaston Modot and Maurice Chevalier

The Man about Town is a tour de force that uses up too much footage in making its good point. It is an attempt to recapture the illusion of the silent films, and the original title, *Le silence est d'or*, underscored it. This picture, which won first prize at the World Festival of Films and Fine Arts in Brussels, is enlivened by the inventiveness of René Clair's direction, his understated gags. Actually it turns out to be a major personal triumph for Maurice Chevalier, who never sings a song and proves himself a first-rate actor. As an aging ex-comedian turned movie producer, he acts with simplicity, gentleness, and no overtone of "music hall." In the film he takes the daughter of an old love under his wing; a pretty, dark-haired newcomer called Marcelle Derrien plays this rôle stiffly. Although the film moves slowly, it is imaginative and pixie in the René Clair tradition.

Nais, one of the less-known stories by Emile Zola, is billed as a comedy but the film is short on laughs. Instead there is only the full virtue of old-fashioned movie melodrama, the incisive heartache of Fernandel's fine, understated acting as the hunchback, and Marcel Pagnol's directing. A new *Membre de l'Académie Française*, Pagnol is expected to direct the Broadway revival of his own play *Topaze*.

Day of Wrath is a Danish film, somber, slow in tempo, but of unbearable intensity. The story is about a seventeenth-century witch hunt—how a day of mass hysteria affects three lives. The players wear neither wigs nor make-up; what makes the film a masterpiece is Carl Dreyer's deliberate, poetic direction, Anna Svierkier's memorable acting, and a nearly wordless episode played by Lisbeth Movin.

Pagnol's "Nais" with Fernandel

HORST

KATHERINE ROBERTS MORGARIDGE, A PRIX DE PARIS WINNER OF 1936

An extraordinarily competent young woman, Mrs. Morgaridge, who looks like a quizzical Madonna, works from nine to five as a senior copy writer in one of America's largest advertising agencies. She lives in Hartsdale with her husband and their two small children, Bobby and Kitten; commutes to her desk in New York. In spite of her crowded schedule, Mrs. Morgaridge finds time to make many of her daughter's dresses, to do volunteer publicity jobs for the local Red Cross and Parent-Teacher's Association.

The Prix de Paris and me

BY KATHERINE ROBERTS MORGARIDGE

It comes to you acutely, in the last nostalgic stages of college, when you're trying on your cap and gown: ivy-covered walls are falling away from you; the baccalaureate phrase about going out into the world is no longer a flip platitude, but ice-water fact.

My own depression-hit class of 1936 had unusually good cause for concern. Families, having strapped themselves to send their daughters through college, were often less than anxious to have said daughters back under the parental roof. Jobs were scarce; you had to have a college degree even to sell handkerchiefs. Proposals were scarce, too—quite a few of the seniors, rather frantically, were snapping at the first engagement ring offered.

Many a girl on the Smith College campus might have liked to be in my saddle oxfords, that green and sunny May morning the telegram came: CONGRATULATIONS. WINNER IN VOGUE'S PRIX DE PARIS CONTEST. HAPPY TO OFFER YOU A POSITION ON VOGUE'S NEW YORK STAFF. EDNA WOOLMAN CHASE, EDITOR-IN-CHIEF.

My first thought, as I stared at that beautiful piece of yellow paper, was, "I've got a JOB!" A fine, secure, bread-and-butter thought. Right on its heels came another, with sequins on it: "I've got a job—ON VOGUE!"

With fairly unprecedented humbleness, I hadn't let myself hope that far. I'd read, again and again, the part in the contest announcement that said that promising nonwinners would be assisted in finding jobs—on newspapers, in department stores, in advertising agencies. And I figured that if my English major were ever going to pay off, here was a good, broad opportunity.

Anyway, there it was—the lovely, shining fact.

Vogue's follow-up letter said that the position would be in Vogue's Merchandising Department. And that, though I needn't start till fall, I might like to drop in and meet the editors.

So, two weeks after graduation, I took the train to New York. For the visit, I wore a little black crêpe dress with white touches; a big white linen hat; and, after some deliberation, a pair of high-heeled white sandals, standbys for dressing up around Northampton.

The editors were all sitting around in Mrs. Chase's office when I was ushered in. I had a fast impression of somebody's green turban; somebody's armful of gold bracelets; somebody else's sculptured golden upsweep. My hat suddenly seemed regrettably large. I thought I could feel my hair wisping. And as an extra touch to my undoing, I observed that all the editors' feet were shod, suavely, in dark shoes. (Eleven years later, I was entertained to learn that the editors themselves were somewhat taken aback—by what they had mistaken for the awesome poise of the collegiate young.)

It was suggested, gently, that I might like to start work the following week. I wasn't prepared for that; I'd planned a leisurely summer perfecting my aquaplane stance at Lake George. But I knew when to say yes.

It turned out that I was to help write copy for Vogue's Advance Retail Trade Edition—which is regular Vogue plus a bound-in supplement of special interest to stores and manufacturers. I arrived just in time to work on a Corset Supplement, an undertaking for which nothing in my Smith experience had prepared me.

Right then, I learned the basis of good fashion-writing: know everything there is to know about your subject before you set finger to typewriter. Pretty words are all very well, but you can't drape them around thin air. *(Continued on page 205)*

Prix de Paris winners ... 1947

These two young women topped a list of thirteen hundred and nine contestants to win Vogue's twelfth Prix de Paris. Both of them are blond and composed young ladies. Patricia Dorrance, who won first prize, was born twenty-one years ago in Vancouver, Canada. She has a tart sense of humour, is soft-spoken and confident, was graduated from Leland Stanford. If she had not been a prize winner she planned to take post-graduate work in architecture. Jean Sanderson, who came in second, is a year older. Born in Rochester, New York, she first went to Wellesley College but transferred to the University of California when her parents moved to the West Coast; during summer vacations she worked in department stores. She is enthusiastic and clear-thinking, and her interest in fashion has been consistent.

PATRICIA DORRANCE
Winner of first prize

LEMUS

JEAN SANDERSON
Winner of second prize

GEORGE PLATT LYNES

MRS. WINSTON GUEST

was formerly Lucy Cochrane of Boston. Her husband is one of America's top polo players, a nine-goal man at the Meadow Brook Club; was Lieutenant in the Marines during World War II. Mrs. Guest wears Ceil Chapman's dress of black rayon taffeta in the new ankle length, quilted all over like a baby's coat. Points of interest: the cuffed shoulders; the shorter skirt, moving softly, with the substance and grace of a sail. Bergdorf Goodman.

The length makes the fashion

The skirts are the news:
now above the ankles—the circumference
greater, the length a little less;
to make the most of a delicate ankle,
to show bright or black satin shoes.
And the neckline is the news:
a modest arc, a V, a show of covery.

THE VISCOUNTESS ERRINGTON, of London. With her husband, the son of the Earl of Cromer, she is living temporarily in New York, has been spending the summer on Long Island. *Above:* Lady Errington wears Hattie Carnegie's satin dress, the black skirt just to the ankle, stand-out, quilted in a pattern of scrolls. The little jacket is slope-shouldered, shrimp-pink. *Left:* She is shown again, in Nettie Rosenstein's dress of black silk taffeta—the ankle-level skirt panniered to curve at the hips, over a slim lace petticoat. At Bonwit Teller.

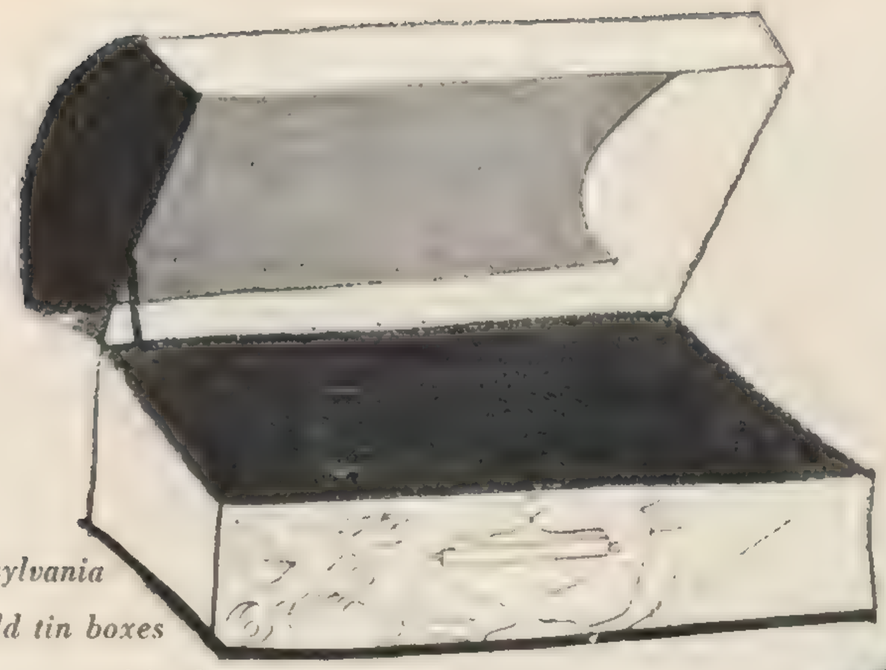
HORST

MRS. EDGAR A. EYRE

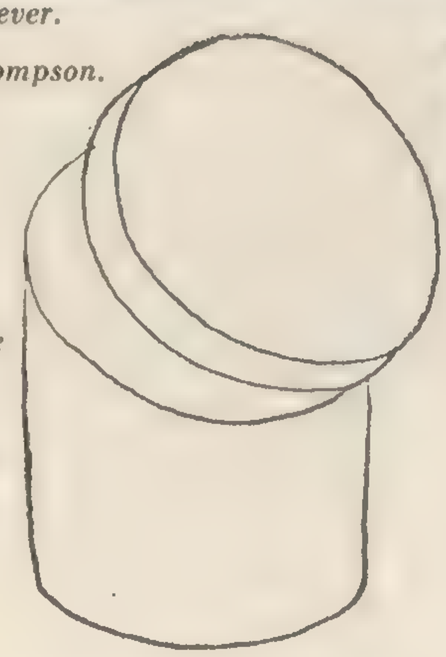
MRS. HAMMOND FENWICK

Full-length and covered

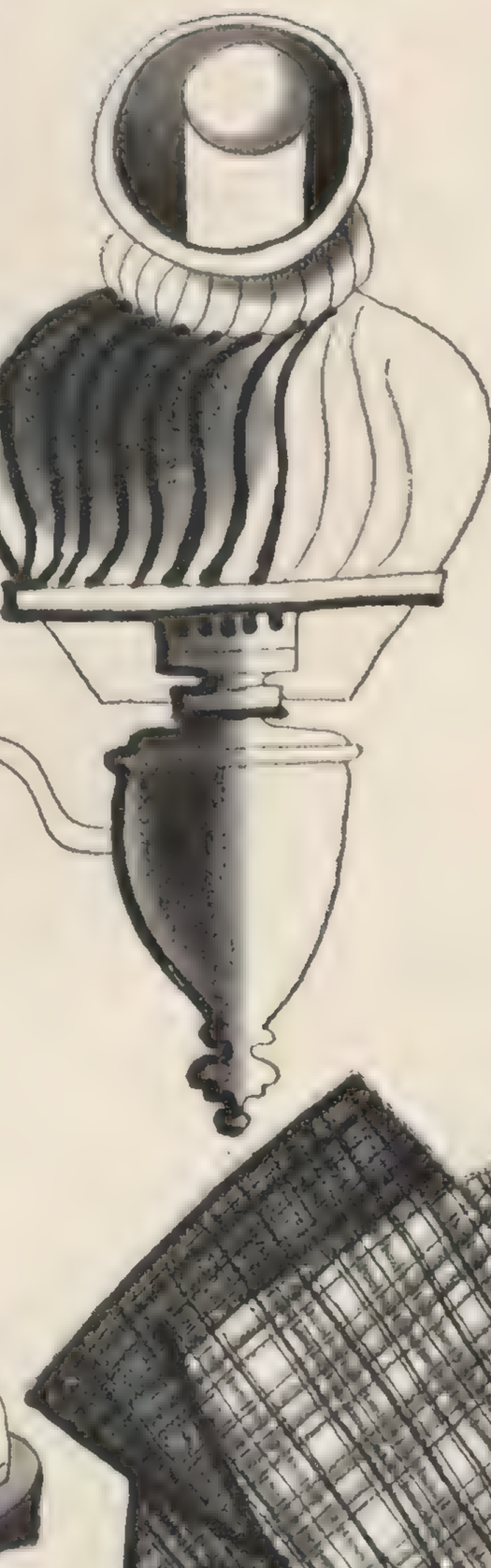
In this season of ankle-length evening dresses, there is always need for evening costumes such as these—long to the floor and versatile. Their special news is in their greater coverage—by a jacket, long-sleeved, buttoned high; by a lace and chiffon scarf, to wrap as you wish. Their double aptness is in their quiet covered dignity, their bare formality. Mrs. Hammond Fenwick (above) lives in Bernardsville, New Jersey; is a contributing editor of Vogue. Here she wears a strapless sheath of black rayon chiffon; winds its scarf to cover her shoulders. (The dress, by Kiviette, has an invisible fastener, a Kover-Zip which makes possible the unbroken line.) At Gunther; Woodward and Lothrop. The diamond earrings, from Harry Winston. Mrs. Edgar A. Eyre (opposite) divides her time between Southampton and New York, where she is on the Board of The New York Infirmary. Her daughter is Mrs. Eric Dunn. Mrs. Eyre is photographed in her New York apartment; wears a brown rayon taffeta dress banded with jet; the very bare back covered by a jet-crusted jacket. By Eta. Bergdorf Goodman; I. Magnin.



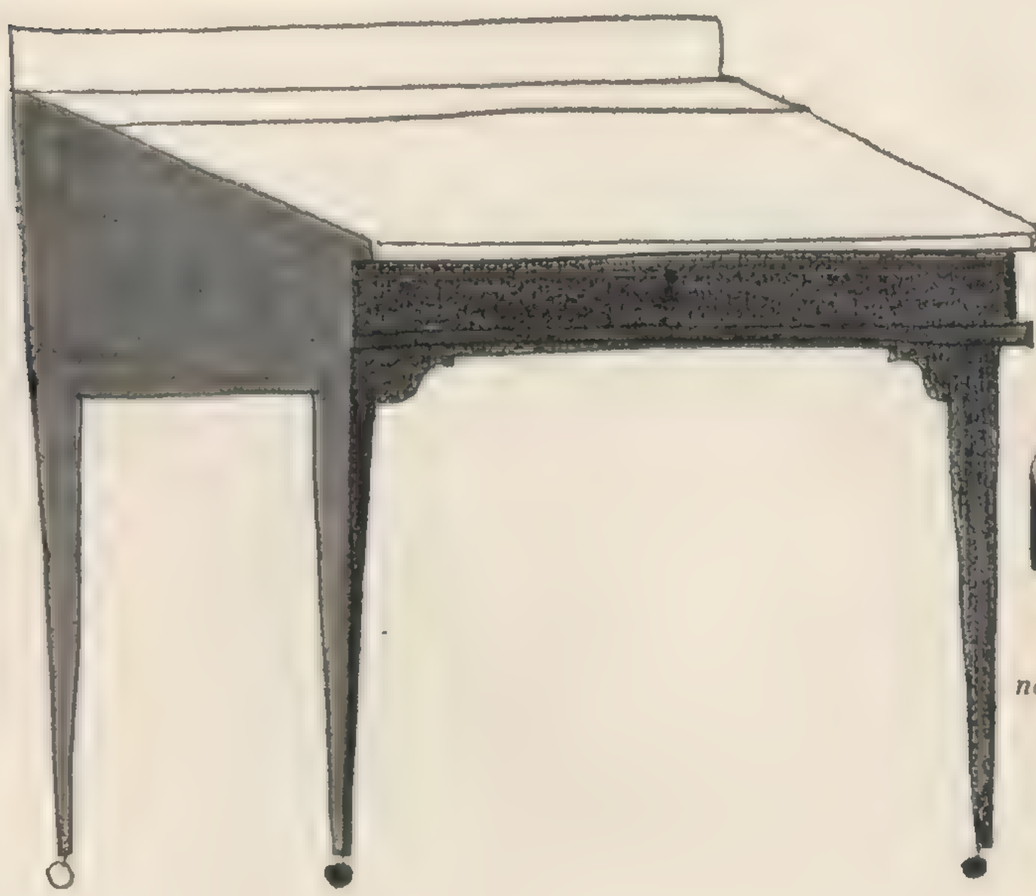
Painted Pennsylvania Dutch dower chest to hold tin boxes of food, or whatever. An antique, at S. N. Thompson.



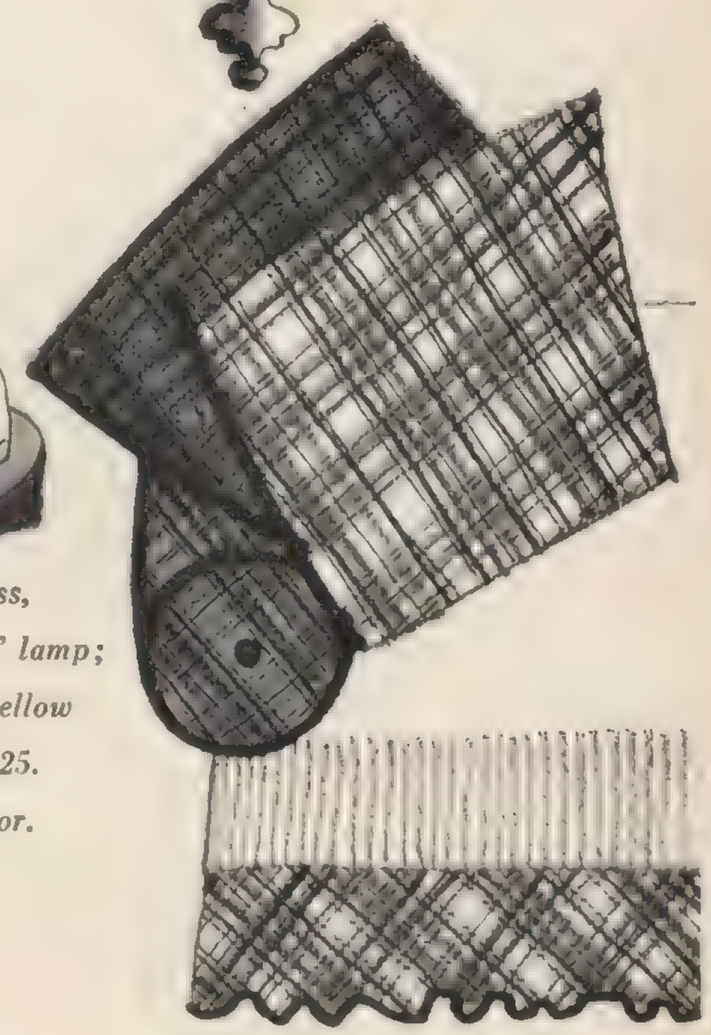
Hassock in red or blue leatherette. Storage space hides under the padded top. $11. Lord & Taylor.

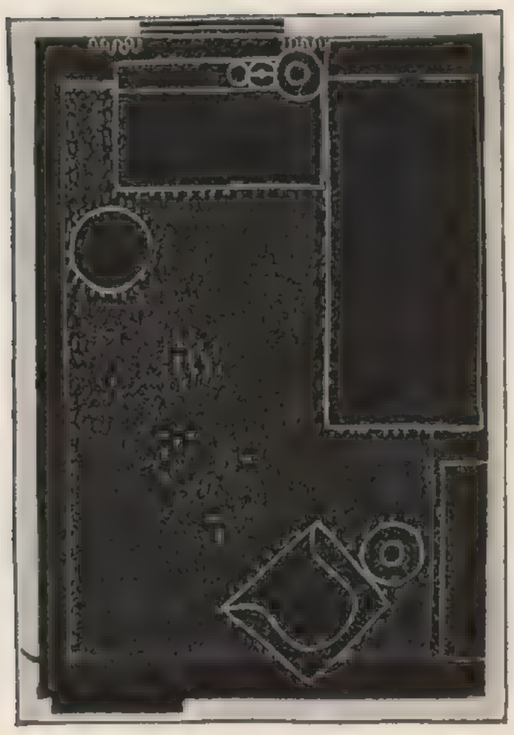


Lacquered brass, non-tarnish students' lamp; green, white, or yellow glass globe. $25. Lord & Taylor.



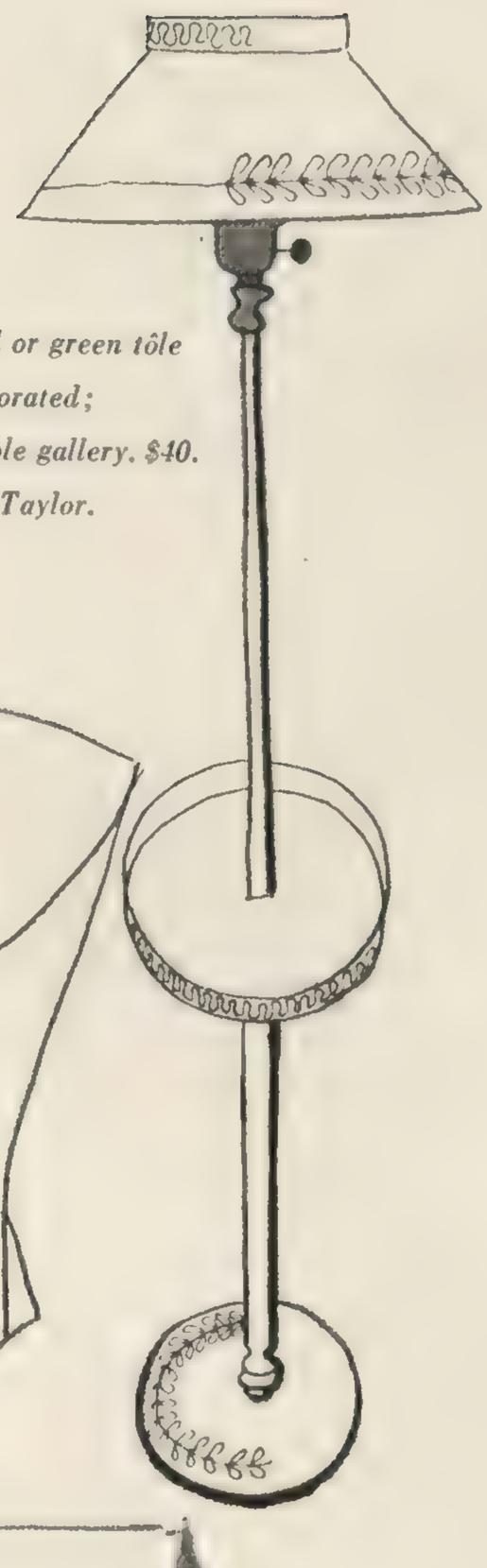
Mahogany 18th century lady's desk... leather covered top... $140. Lord & Taylor.





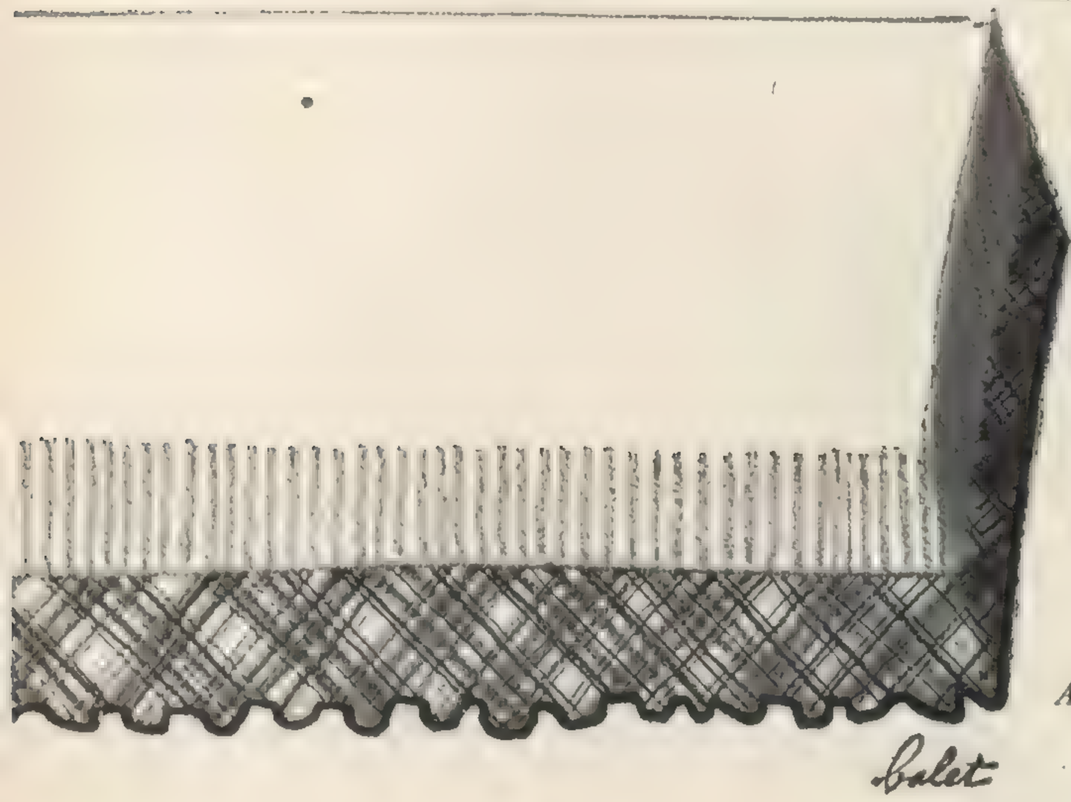
Object lesson

It's the same thing, really. Having a philosophy about decorating is like having a philosophy about clothes—carried out in another direction. And both, if they're good, can confirm your taste and make living pleasanter all around. While we think that nothing is too good for you, perhaps your allowance (or first pay-check) may not be expansive enough to turn a single, simple room into a Palace of Mirrors overnight. So we've mapped out a plan. The basis of the plan is a room, one room of your own, to which you do things gradually. The room itself may be in a college dormitory or a fairly temporary address from which you go to your first job. But, to be economically sound, be sure that any improvements you make can belong to your permanent collection: a sort of functional, functioning hope chest. Begin by recording first impressions of your room, along with first quick thoughts on what must be done about it all. (You can elaborate, if you like, with a scrapbook of wildest-dreams for it.) But you'll find that



Red or green tôle floor lamp, gilt-decorated; pierced table gallery. $40. Lord & Taylor.

Small easy chair... deliciously comfortable, sturdily built. $60 in muslin, at Lord & Taylor.



Red or green needle-tuft spread; $10. Craig's ruffled gingham petticoat; $15. Matching tailored pillow covers; $3. Matching wool-filled comfort; $30. Matching 72" lined draperies; $13 the pair. Matching ruffled valance; $4. All at Lord & Taylor.

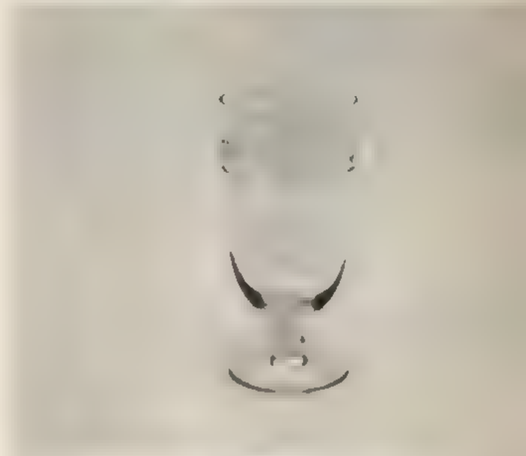
"Arcadia Gold" Franciscan ware china; dessert plates, cup, saucer. Bloomingdale's.

Emerson's "Phono-radio" combination, in mahogany. $100 tax inc. Bloomingdale's.

Community Plate's "Morning Star" flatware...for 6: $51 plus tax. Bloomingdale's.

Kenwood's red wool blanket...$11. Cannon's utility grade percale sheet...$3.50; and pillow case. All from Lord & Taylor.

Fostoria's "Gadroon" pattern goblet...$1.75, from Bloomingdale's.



Crane's new leatherette portfolio in green; brown writing-paper, $3, Lord & Taylor.

HAANEL CASSIDY

the day-by-day business of living tends to blur the picture otherwise, and with it, your first shining intentions. Be bold about colour where you can—and you *can*, in the case of draperies, bedspread, and bolsters. If the room is equipped with basic furniture (supplied by college or landlord), paint, if painting's permitted: white, or a bold, dark colour. If this is out, all the more reason for having a bold colour-scheme elsewhere—perhaps red and green, used together. Splurge if you can (or if that jewel of an aunt is willing) on a single good piece of furniture. A lamp, such as the student lamp sketched here. A little table or desk, made of a treasured wood. Then go on from there with collections of place settings. Pretty china for serving tea; silver, for life. Pitfalls to avoid: the clutter of pure clutter; the magpie instinct for preserving out-of-date beaux's pictures and long since forgotten invitations. Keep a tidy address book, instead; a good leather photograph album...and keep your reverie in its place. Then take pleasure in *upkeep*. Have a tiny bottle of furniture oil to nurse along the woods; to cherish the complexion of a pretty table. There's a sort of comforting ritual about polishing brass and watering plants; and there's something permanent, and good, about good housekeeping.

LEMUS

Red coat of the year, 1947.

Red coats return

Good then, better now—the red coat, bright and swinging, fur-collared, fur-faced. Vogue showed it, August 15, 1941; called it the Coat of the Year. And now, because the fashion for red is good, continues, because coats again are full-swept in back, we show it once more. At the right: the sketch as it was—six years ago. Above: the red coat today. This year's version is inches longer, inches fuller in back; has shorter shoulders, close to your own. This year's version, too, goes with everything, over everything. Over slacks on campus, over tweeds in the country; and because it is red, full-wide, it can go over evening clothes. All of which could make it the coat of *this* year—your only coat, if yours is a one-coat wardrobe. In Goodall wool, fire-bright, with Laskin Mouton around the collar, down the front to the hemline. Lined with quilted rayon satin. By Cymonette. $138. Bloomingdale's.

Red coat of the year, 1941, Vogue, August 15.

Now! two rings lock together and become as one!

Both rings in white or natural Gold **$200**

Both rings in Gold **$250** in Platinum **$350**

Both rings in Gold **$325** in Platinum **$425**

Both rings in Gold **$400** in Platinum **$500**

Wed-Lok

RINGS BY GRANAT

You'll never need to twist or turn these rings to keep them in position... for although solitaire and wedding band are completely separate, a tiny gesture locks them together, keeping them *always* correctly aligned to one another! Patented, perfected Wed-Lok* is a Granat-exclusive feature, as are the platinum and gold *Tempered Mountings** (not cast), wrought in matching designs to protect your diamonds... assure longer life to every Wed-Lok ring. And Wed-Lok ensembles are set with fine quality diamonds, carefully selected for uniformity, color, and brilliance.

Prices for both rings depend upon the size of the center diamond and the number of side diamonds; taxes additional.

Write Granat, San Francisco 10, for Wed-Lok folder and names of authorized dealers

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BRAEMARS belong on a campus . . .

What better setting than college for the finest pair of shetlands ever to grace these shores! Braemar is the name, and its fame is legion with college gals who love the soft, springy wool, the smooth fit, the utterly wonderful colors these Scotch sweaters come in . . . ripe-cherry, royal-purple, green, white, and natural. The pullover, 15.95; the cardigan, 17.95.

FIFTH AVENUE AT 41st • 48th • 54th • MADISON AT 67th • GARDEN CITY
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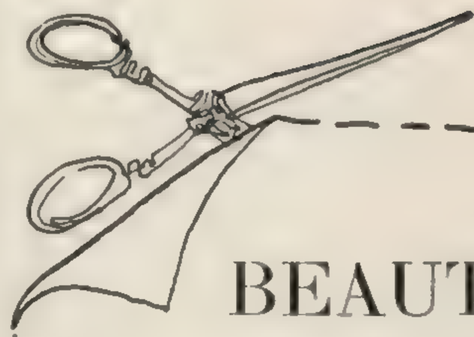
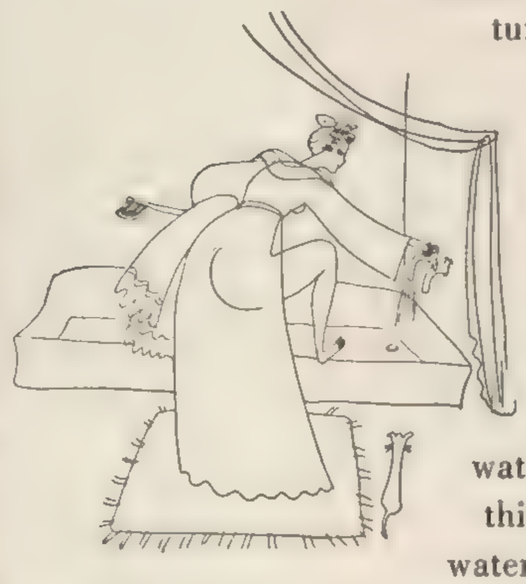


BEAUTY CLASSICS

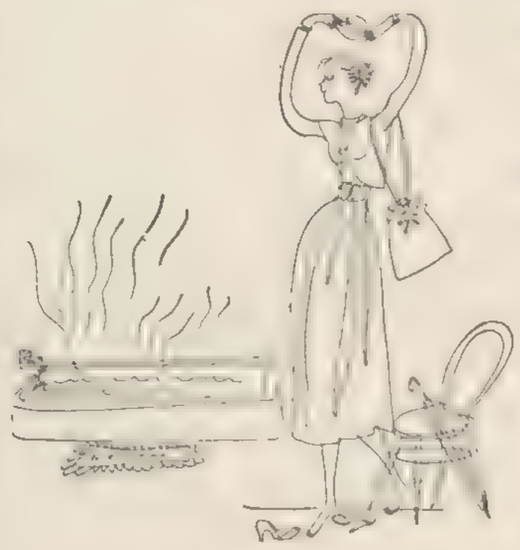
XXIII. BATHS

The formula of every good bath is pretty much the same: plenty of soap, a stiff brush or a cloth with some scruff to it, and water. The water is the variable element: how much, at what temperature, in what form (tub or shower) you take it, determine the after-effects of the bath.

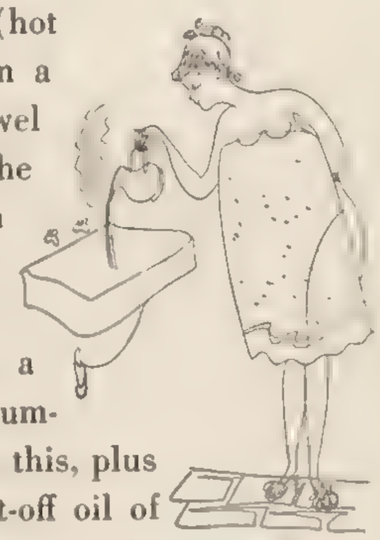


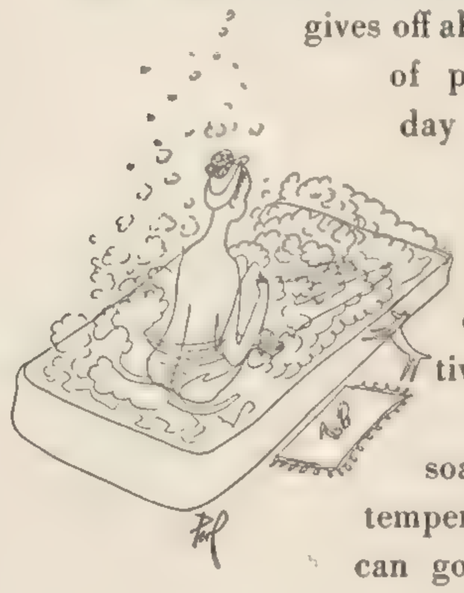
Good morning bath: don't mull about this; go straight from bed to bath. Know ahead of time that you will fill the tub with six inches of moderately hot water (you can begin to think later). The hot water will wake you up; its shallowness will keep you from lolling. If you want, finish off with a cool tub or a cold shower. But don't be a cold-shower stalwart if your skin does not give off an immediate glow, if your circulation is not stimulated by an onslaught of cold water.

Good afternoon bath: a hot bath is the most stimulating when you are tired, the most refreshing even when the weather is warm. (The water is hotter than the weather and the air seems blessedly cool when you step from the tub.) Drink a couple of glasses of water while you relax in the tub to aid the flow of perspiration, nature's own system of body air-conditioning.



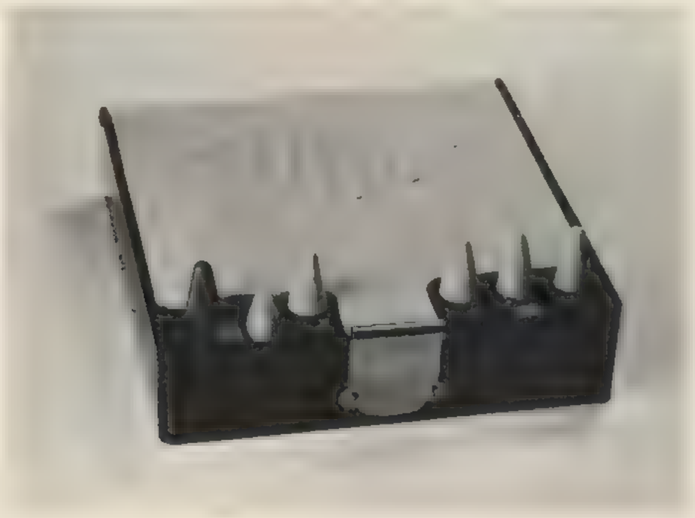
Good bath in a pinch (hot water limited): dip a bath towel in a bowl of hot, soapy water, rub the towel vigorously over the body. Rinse the towel in a bowl of cold water, then rinse the body of soap. The body gives off about a quart of perspiration a day (more in summer), and this, plus the cast-off oil of glands, the sloughed-off outer skin cells make imperative a once-a-day bath.





Good night bath: after soaping, rinse in tepid water of a temperature so like your own that you can go from bath to bed to sleep.

DISCOVERIES FOR COLLEGE

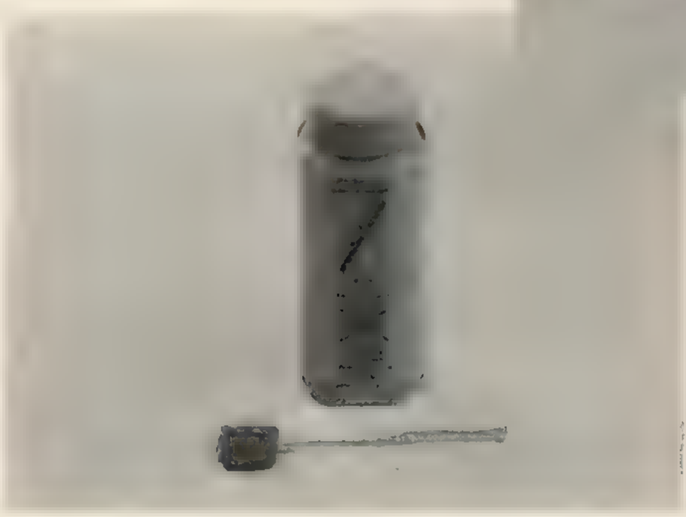


Inside: room for all your nail polish addenda. Outside: a hand and foot rest to keep you from fluffing polish lines. Plastic Man-U-Kit, Altman's.

Chanel's handsome black and Lucite lipstick. Its performance as excellent as Chanel perfume. Bonwit Teller has it.

Burnish college bureau drawers with Henri Bendel Cire de Sachet. *Its lingering scent will overtake your lingerie—last a semester.*

BAKER



Now, to be practical...Jacqueline Cochran's Lotion Deodorant. The scent is unexpectedly pretty, liquid easy to apply. Lord & Taylor.

For the hair—wherever discipline is needed: Marjorie Bell Crème Lacquer. Saks Fifth.

SHAPERO'S

AMERICA'S FINEST DRUG STORES

as distinguished as the addresses they bear....

At the cosmetic counter in Shapero's Drug Store, Hotel Statler, Detroit, Michigan—as sketched by Micky Strobel, famous illustrator

• You'll discover crowning achievement in drug store perfection at all the Shapero Stores. Locations that are central and convenient, in buildings that complement each store's own individual beauty and unusual service.

•

OTHER STORES AT THESE FAMOUS LANDMARKS

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Book-Cadillac Hotel, Detroit
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Ohio Bldg., Toledo
Cleveland Hotel Bldg., Cleveland
Penobscot Bldg., Detroit
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Designed for You...

With the irresistible appeal of every blouse by Malbe... Duplex's San Chu crepe with lace applique... White only... Sizes 32 to 38 ...about $10.

At fine stores everywhere, or write

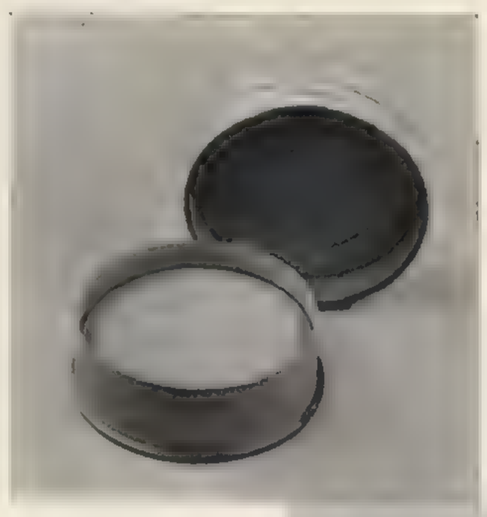
Malbe

525 SEVENTH AVENUE, NEW YORK 18

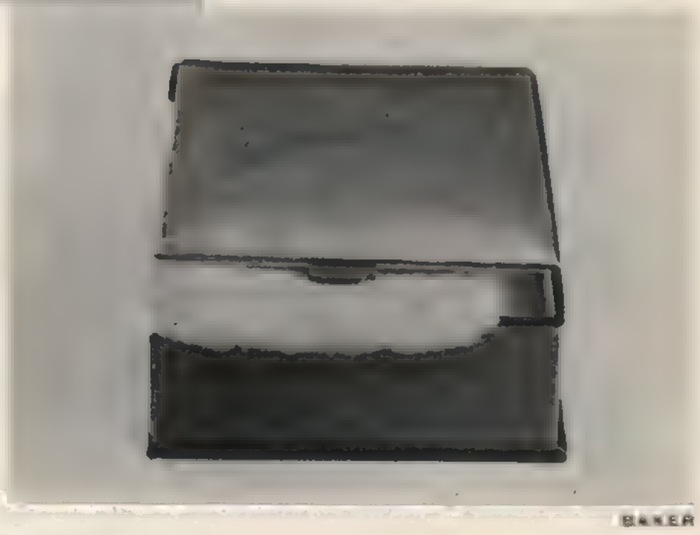
DISCOVERIES FOR COLLEGE

Not on the regular college curriculum, but if you are a favourite niece you might get a bottle of Lanvin's wonderful cologne. Saks Fifth Avenue.

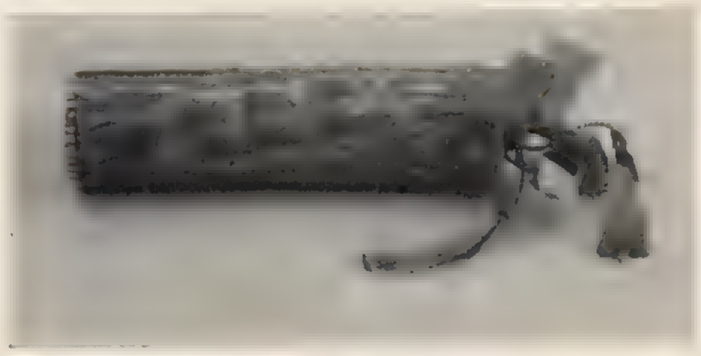
Soap-and-water's gentler counterpart: a few drops of Breck's Facial Lavo will ease off the heaviest makeup—leave face oil-softened. McCreery.



For travelling—Dana's Tabu face powder box. Sponge lining makes spilling or sifting impossible. Bonwit Teller.



The box shines like satin—the Devastating Bath Powder by Anjou is just that smooth to touch. Altman's.

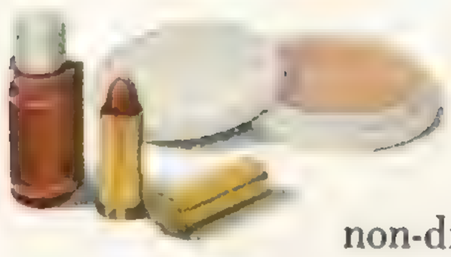


Elizabeth Arden's Fluffy Milk Bath Petal Wafers make a bath blanket of Blue-Grass scented foam—and the scent will stay with you for hours.

Milk-tone

the glamour make-up that pearls your skin—
in **CRACKERJACK,** freshest young shade in years!

COIFFURE BY MICHEL OF HELENA RUBINSTEIN



Smooth your skin to a pearly bloom, a glamorous mat finish with **MILK-TONE**—the cake make-up masterpiece by Helena Rubinstein. **MILK-TONE** is mixed with gentle, non-drying milk proteins. So it *helps* your skin as it hides tiny imperfections; so it's as *beneficial* to dry skins as it is to oily ones! Wear it in sunlit **CRACKERJACK,** to match merry **CRACKERJACK** lips and fingertips. Or in 4 other lovely skin tones, for a moist-fresh texture, a soft new glow.

MILK-TONE CAKE MAKE-UP, 1.00 LIPSTICK, 1.50, 1.00 NAIL LACQUER, .60

Plus tax

helena rubinstein 715 FIFTH AVENUE, NEW YORK 22 • PARIS • LONDON • TORONTO

Short course in foot-fashion

FIVE EASY STEPS . . .

Distinctive daytime footwear . . .

At the head of the fashion class — with high honors in comfort — Arnold *Authentics* . . . the mark of a woman with young ideas . . . one who has learned well the lesson of Authentic styling . . . and the new foot-freedom that comes with Arnold's exclusive Glove-Grip fit.

M. N. Arnold Shoe Company, South Weymouth 90, Mass.

ARNOLD *Authentics*

IF IT ISN'T AN ARNOLD . . . IT ISN'T AUTHENTIC

FRESH!
because it's Dated

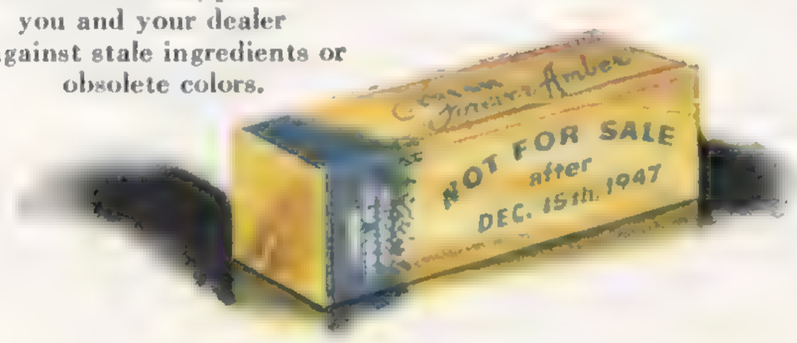
No. 10—POUTING PINK
No. 11—BEGUILING FUCHSIA
No. 12—ROLLICKING RED
No. 13—FURIOUS RED
No. 14—ARROGANT RED
No. 15—RAMPANT RED

Kathryn INC. *presents*

Forever Amber

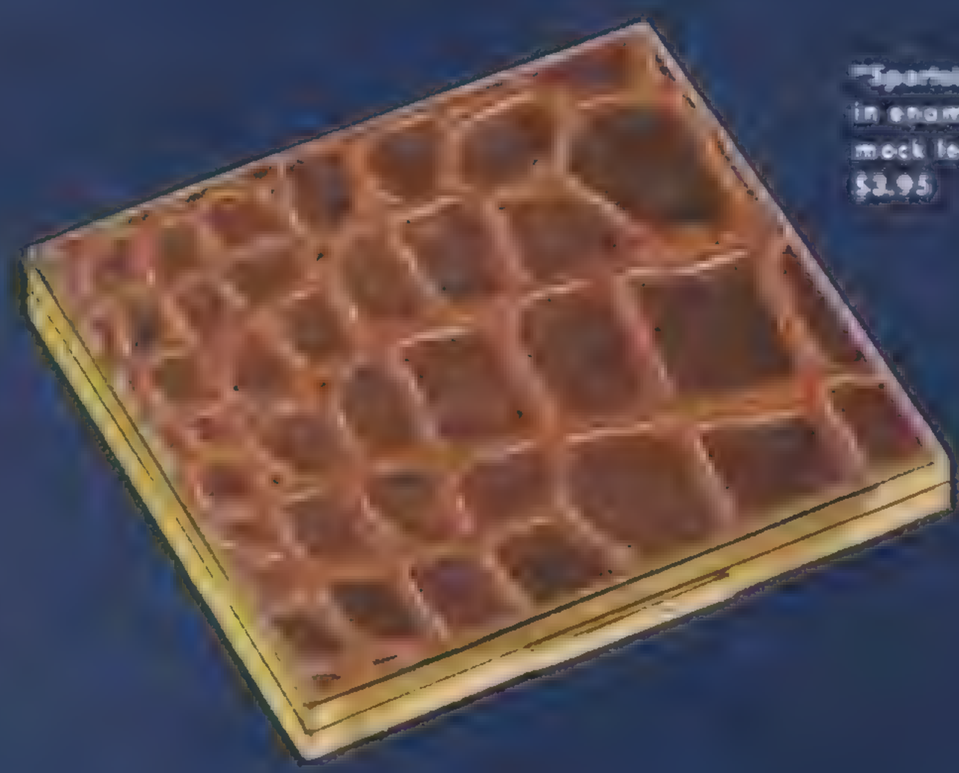
$1.00 *plus tax*

DATED! Each stick bears its date—you get clear, fresh, new merchandise, protection for you and your dealer against stale ingredients or obsolete colors.



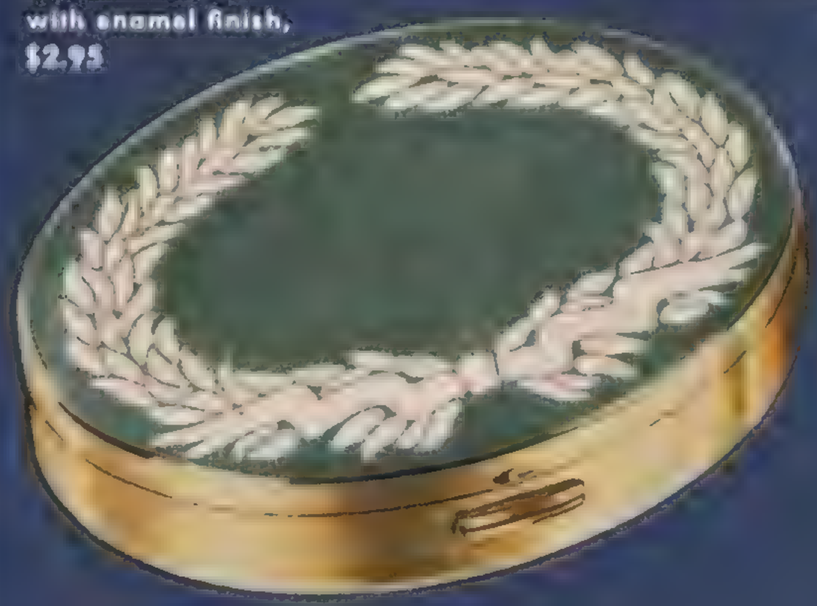
FRESH! FRESH! FRESH! For the first time you may now be sure that when you buy a new lipstick you can get one that is truly FRESH. Each Forever Amber lipstick is DATED. It reaches you with its oils and color unimpaired, to give you FRESH charm, new glamour. In six smart shades, in jewelry-style cases. $1.00 plus tax. Kathryn, Inc., 540 N. Michigan Ave., Chicago.

Lipstick ____ *Perfume* ____ *Cologne* ____ *Mist* ____



"Sportster"
in enameled
mock leather,
$3.95

campus compacts by *Elgin American*



"Garland"
jeweler's bronze
with enamel finish,
$2.95

Today's campus dweller "goes steady" with the new, well groomed look. She wouldn't be caught, in or out of class, without a smart Elgin American compact. Its exciting individuality of design and leak-proof manners, prove that she's in the fashion-know.

at all better stores

"Glad Plaid"
jeweler's bronze
with enamel finish,
$4.95

ELGIN AMERICAN

COMPACTS • CIGARETTE CASES • DRESSER SETS

Copyright 1947, Elgin American, Elgin, Illinois

DISCOVERIES IN BEAUTY

BAKER

ABOVE: FRAGRANT PASSPORT FROM ROBERT PIGUET OF PARIS: PRECIOUS VISA PERFUME IN PLAID TRAVEL CASE. SAKS FIFTH.

MORE about the well-laundered head—homestyle. Perhaps you are looking for a faithful shampoo-standby to take over when you cross wires with your favourite hairdresser. Prell, a brand-new shampoo by Procter and Gamble, comes in a tube, which means that if you are not a veteran of the do-it-yourself school, you won't have to reach for something breakable and slippery with eyes closed, hair dripping. A small amount of this emerald-clear shampoo applied to a wet head, induces wonderful suds that stay on your head. Bloomingdale's.

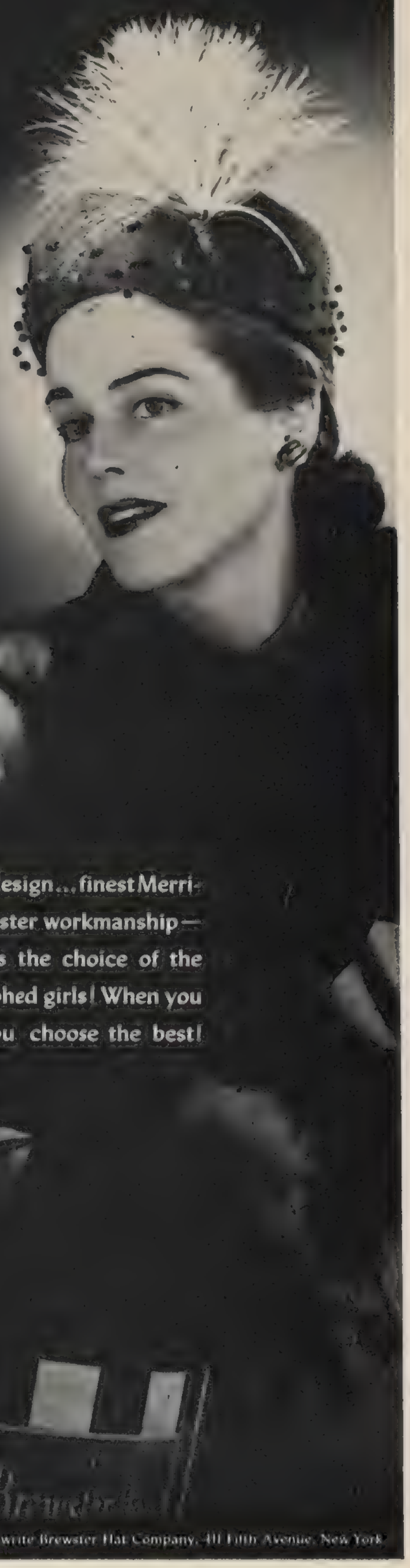
In the last-call-for-summer-coolers department we must make mention of Splash—wonderful, wonderful, liquid cooler, in a bottle so large that you will be completely uninhibited about doing just what its name urges. Use it generously after-bath as a tonic for tired skin—a soothing, cooling aid for summer-dry skin. Its fragrance is White Shoulders—lighter version of Evyan's perfume. Saks Fifth Avenue has it.

It's good to know that the softer, lighter look in complexions—the peaches-and-cream variety—is returning, and equally interesting to note that Rose Laird's Pat Tint, a new foundation, has all the qualities of a lovely natural finish rather than a heavy mask that cracks where a smile has been. We thought you might also like to know, before the summer ebbs away, that extra touches of Pat Tint applied to nose, chin, and forehead help absorb excess moisture—help avoid the warm-weather look of powder-over-powder. Pat Tint is available in three shades: Petal Pink (our favourite), Cinnabar, and Rusglo. Bloomingdale's has them.

Pillow slips please note: thirty minutes before bedtime is the right time to spread a smooth coating of Milkmaid Night Milk over the face. This rich balm for the skin contains 30% pasteurized cream—melts almost at once into the skin and has done its job of soothing and softening at the end of the half hour—or just as you are finishing your evening bath or exercises. What's left comes off on a tissue instead of your pillow slip. Lord & Taylor.

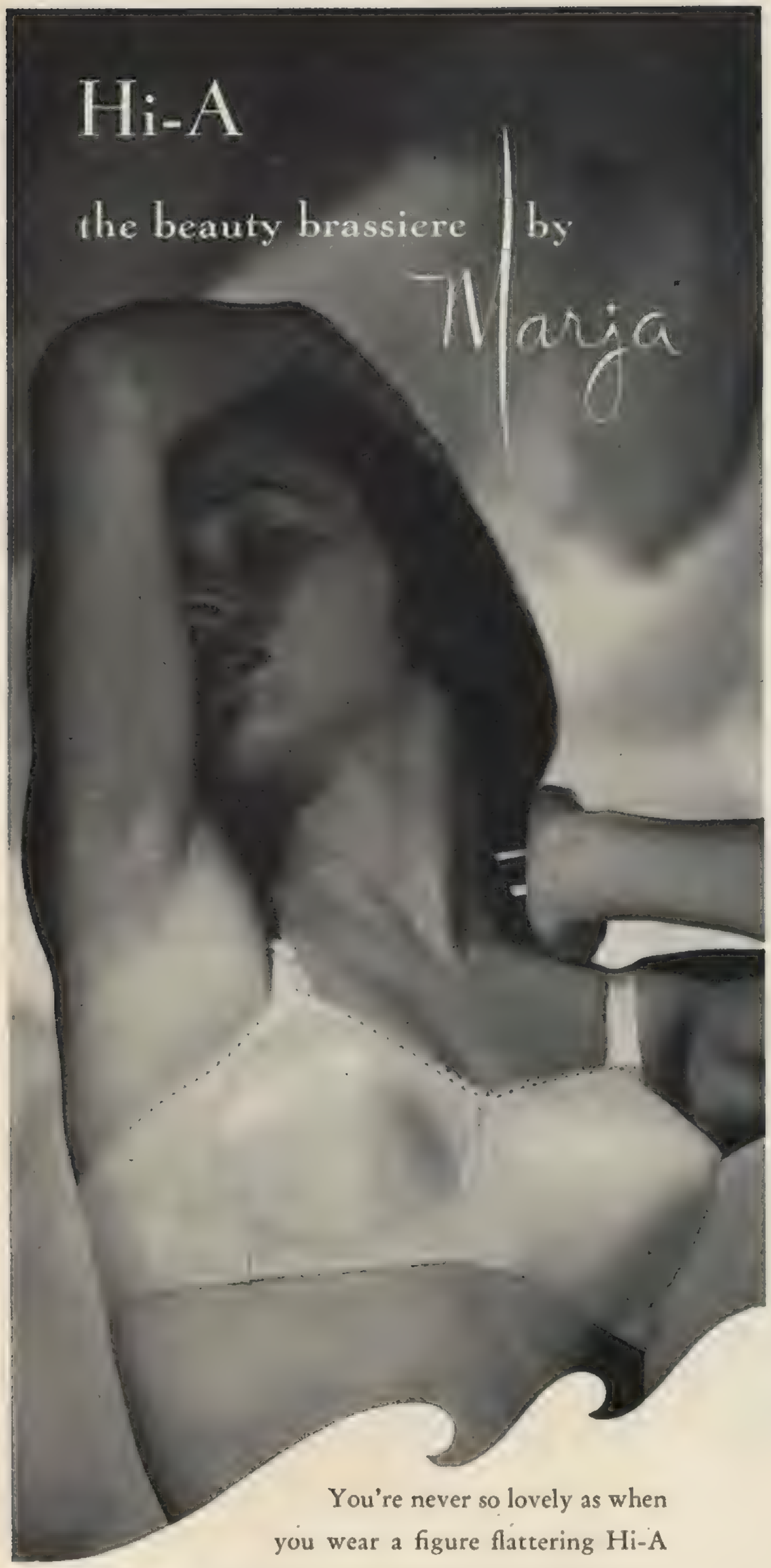
Brewster

the hat of the Powers Model



DUCHESS—Flattering design... finest Merrimac felt... expert Brewster workmanship—this is why Brewster is the choice of the world's most photographed girls! When you choose a Brewster, you choose the best!

For the name of the dealer nearest you, write Brewster Hat Company, 411 Fifth Avenue, New York



You're never so lovely as when you wear a figure flattering Hi-A brassiere . . . for *Marja* knows that here is the real essence of beauty. The exclusive round and out stitching, secret of your Hi-A, *lifts* you into new loveliness . . . moulds you into the feminine silhouette so important this Fall!

Photographed: Marja's nylon satin Hi-A in white, tearose, or black. 32 to 40.

A-cup, small, 3.50
B-cup, medium, 3.50
C-cup, large, 4.50

MARJA BRASSIERE CO • JACKSONVILLE, TEXAS

Mail Orders Filled

SAKOWITZ BROS., Houston • TITCHE-GOETTINGER, Dallas
LOVEMAN, JOSEPH & LOEB, Birmingham • BROWN-DUNKIN, Tulsa

SMART GIRL FASHIONS

The following is a list of shops across the country which will have many of Vogue's Smart Girl Fashions, or fashions based on the same ideals.

ALABAMA
Birmingham . . . . . Burger-Phillips

ARIZONA
Phoenix . . . . . Korricks'
Tucson . . . . . Albert Steinfeld & Co.

ARKANSAS
Little Rock . . The M. M. Cohn Company

CALIFORNIA
Bakersfield . . . . . Harry Coffee, Inc.
Fresno . . . . . Harry Coffee, Inc.
Los Angeles . . . . J. W. Robinson Co.
Oakland . . . . The H. C. Capwell Co.
Sacramento . . . . . Bon Marché
San Francisco . . . . The White House

COLORADO
Denver . The Daniels & Fisher Stores Co.

CONNECTICUT
Bridgeport . . . . The D. M. Read Co.
Hartford . . . . . G. Fox & Co., Inc.
New Haven . . . . . Hamilton & Co.
Waterbury . . . . . Forester, Inc.

DELAWARE
Wilmington . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington . . . Julius Garfinckel & Co.

FLORIDA
Jacksonville . . . . . Furchgott's
Orlando . . . . . Dickson & Ives, Inc.

GEORGIA
Atlanta . . . . . Davison-Paxon Co.
Augusta . . . . . Davison-Paxon Co.
Macon . . . . . Davison-Paxon Co.
Rome . . . . . Kuttner's, Inc.
Savannah . . . . . Morris Levy & Terris

HAWAII
Honolulu . . . . . M. McInerny, Ltd.

IDAHO
Boise . . . . . The Mode, Ltd.

ILLINOIS
Bloomington . . . . W. H. Roland Co.
Chicago . . . Carson Pirie Scott & Co.
Springfield . . . The John Bressmer Co.

INDIANA
Evansville . . . . . deJong's, Inc.
Indianapolis . . . L. S. Ayres & Co., Inc.
Lafayette . . . . . Loeb's
South Bend . . . . . Frances Shop

IOWA
Davenport . . . . . M. L. Parker Co.
Dubuque . . . . . J. F. Stampfer Co.
Sioux City . . . . . Davidson Bros. Co.

KANSAS
Hutchinson . . . . . Pegues-Wright Co.
Independence . . . . . Montaldo's
Wichita . . . . . Geo. Innes Co., Inc.

KENTUCKY
Lexington . . . . . Loom and Needle
Louisville . . . . . H. P. Selman & Co.

LOUISIANA
Baton Rouge . . . . . The Dalton Co.
New Orleans . . . . . Godchaux's
Shreveport . . . . . Goldring's

MARYLAND
Baltimore . . . . . Hutzler Brothers Co.
Cumberland . . . Rosenbaum Brothers

MASSACHUSETTS
Boston . . . . Jordan Marsh Company
Lowell . . . . . The Bon Marché, Inc.
Worcester . . . . . Richard Healy Co.

MICHIGAN
Ann Arbor . . . . . Goodyear's
Detroit . . . Himelhoch Brothers & Co.
Flint . . . . . Herbert N. Bush, Inc.
Grand Rapids . . . . The Strauss Shop
Jackson . . . . . The Elaine Shop
Kalamazoo . . . . . Neary's
Lansing . . . . . The Style Shop
Pontiac . . . . . Arthur's
Traverse City . . Marie-Evelyn Shop, Inc.

MINNESOTA
Duluth . . . . . Oreck's, Inc.
Minneapolis . . . . . The Dayton Co.
St. Paul . . . . . Frank Murphy
Winona . . . . . H. Choate & Co.

MISSISSIPPI
Jackson . . . . R. E. Kennington Co.

MISSOURI
Kansas City . . . . . Harzfeld's, Inc.
St. Joseph . . . . Townsend & Wall Co.
St. Louis . . . . Stix, Baer & Fuller Co.

MONTANA
Billings . . . . . Doyle's
Great Falls . . . . . Sullivan's
Helena . . . . . Fligelman's

NEBRASKA
Lincoln . . . . . Miller & Paine
Omaha . . . . . The Aquila

NEW HAMPSHIRE
Manchester . . . . . James W. Hill Co.

NEW JERSEY
Atlantic City . . . . . M. E. Blatt Co.
Newark . . . . . Kresge-Newark
Paterson . . . . . Meyer Bros.
Plainfield . . . . . Tepper Brothers
Trenton . . . . . Nevius-Voorhees Co.

NEW YORK
Albany . . . . . Honigsbaum's
Brooklyn . . . . Abraham & Straus, Inc.
Buffalo . . . . . L. L. Berger, Inc.
Elmira . . . . . The Gorton Coy
Geneva . . . . . The Gorton Coy
Penn Yan . . . . . The Gorton Coy
Poughkeepsie . . . . Luckey, Platt & Co.
Rochester . . . . McCurdy & Co., Inc.
Syracuse . . . . . Flah & Co.
Utica . . . . . Doyle-Knower Co.

NORTH CAROLINA
Asheville . . . . . Jean West
Charlotte . . . . . Montaldo's
Durham . . . . . R. L. Baldwin Co.
Greensboro . . . . . Montaldo's
Raleigh . . . . . Taylor's
Winston-Salem . . . . . Montaldo's

NORTH DAKOTA
Bismarck . . . . . Rose Shop
Fargo . . . . . Rose Shop

OHIO
Akron . . . . . The M. O'Neil Co.
Canton . . . . The Stern and Mann Co.
Cincinnati . . . . . Mabley & Carew
Cleveland . . . . . The Lindner Coy
Columbus . . . . . Montaldo's
Dayton . . . . . Billy Lewis, Inc.
Portsmouth . . . . . Marting Bros. Co.
Toledo . . . . . The Lasalle & Koch Co.
Youngstown . . . . . Livingston's
Zanesville . . . The H. Weber Sons & Co.

OKLAHOMA
Bartlesville . . . . . Montaldo's
Oklahoma City . . . . . Halliburton's
Tulsa . . . . . Seidenbach's

OREGON
Eugene . . . . . Russell's
Portland . . . . . Meier & Frank Co.

PENNSYLVANIA
Bethlehem . . . . . H. B. Sigal & Sons
Easton . . . . . H. B. Sigal & Sons
Erie . . Trask, Prescott & Richardson Co.
Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wears, Inc.
Johnstown . . . . . Penn Traffic Co.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . Bonwit Teller & Co.
Pittsburgh . . . . . Joseph Horne Co.
Reading . . . . . The Jeannette Shop
Williamsport . . . . L. L. Stearns & Sons

SOUTH CAROLINA
Charleston . . . . . Daisy Bogin Shop
Columbia . . . . . Davison-Paxon Co.
Greenville . . . Patton, Tilman & Bruce

TENNESSEE
Chattanooga . . . . . Miller Bros. Co.
Johnson City . . . . . King's, Inc.
Memphis . . . . . The John Gerber Co.
Nashville . Loveman, Berger & Teitlebaum

TEXAS
Abilene . . . . . Ernest Grissom's
Austin . . . . . T. H. Williams & Co.
Dallas . . . . . Neiman-Marcus Co.

(Continued on page 191)

PORTRAIT OF MY MOTHER

(Continued from page 163)

deleted anyone with clammy hands, a stolid look, an unfortunate moustache, even an unsuccessful hat (unless it soared into comedy). She would discuss whether it were better to own a lovely face or a lovely figure. On me, the ugly duckling, this high requirement of appearance fell heavily. My brothers had blue eyes and pink cheeks and curly hair. I was straight-haired and sallow-skinned. She pinched my cheeks to give them colour, rubbed lotion into my hair, and passed comments on me in the presence of others: "Gerald has a fat face, I can not look."

With her own appearance she took little trouble. She had no vanity. I doubt if she knew, she was so abstracted when not interested, what she had on. Yet sometimes she "coped" with her appearance. She had no snobbishness. She would come to see me at school and walk up from the station with a bursting parcel of my clothes under one arm and a big bunch of Felden roses in the other hand. The roses she divided. One half she arranged in my study, the other half she gave to the matron whom few mothers troubled to go to see at all. She would climb to the matron's eyrie and, from a basket chair, talk of my spots and listen to the matron's many sorrows. My mother's family were celebrated, and she was no fool, but only after this fortifying talk in the attic would she pass down to see my housemaster, who had won her quick approval with a remark about the selective habits of mump germs.

So much else distinguished her (I now see) that I had come to take her looks for granted, and horrified my nurse by preferring the obvious prettiness of an aunt-to-be to my mother's face. I had, I suppose, become used to her mouth, her small nose with its deep cleft between the eyes. Her eyes were so dark that I cannot say whether they were blue or brown. The family reputation had been deflected towards another sister who had all the circumstances and outlook of a beauty, and my mother's profile graced no coins. Her beauty was part of my life.

She disliked affectation, make-believe, looseness, or untidiness. She roamed round the house of a morning in a dressing gown, urging and stinging its occupants into activity. In her dread of idleness, effeminacy, or cowardice she goaded me into overplaying games which she thought, but did not believe, induced manliness. She could throw out a signal of the deepest unhappiness, but for all her sympathy with the irregularities of others (provided they were attractive) she ruled herself with a rod of Victorian iron. Depth, warmth, fortitude, fidelity, courage for two—look gently on that figure in a deck chair (why a deck chair?) reading a novel in the drawing room. She would run up to London to see her mother who outlived her, to smooth out a quarrel, to avoid all but her closest friends, or to interview a bigwig in the interest of her family or sons. She would get promises for her sons at first hand, and if it meant seeing the chairman of a railway she saw him. She may have taken him roses from Felden. On the same evening she and I might walk on Spithanger Common and she would be much impressed with my knowledge of Sennacherib.

Children may be at their worst with their mothers; my worst was intensified by a mutual knowledge of weaknesses. We knew each other's weakest joints; we could get on each other's nerves in the shortest time. I was in one way so close and in another so distant that, in my ignorance, I held out as long as I could. I tried to avoid her confidence, which I knew to be only too complete. Companionship with her was so perfect that the inevitable break—the recriminations and the arguments, pitifully trivial—made it all the harder to live up to and to begin again. Better not to run the risk. I persisted in my mistake. When she was dying she was much comforted by my eldest brother who was continuously with her. She prayed with all the force of her strength to see my brother who was in the Navy; and he arrived in good time. They asked her if she would like me to be fetched home from Rugby, and she said, with a flash of herself: "Good God, do you suppose I'd let Gerald see me looking like this?"

While my mother lived she held us tightly together, happy and unprotestingly incongruous; and when she died we all fell apart like a house of cards.

SMART GIRL FASHIONS

(Continued from page 190)

TEXAS (Continued)
El Paso . . . . Popular Dry Goods Co.
Fort Worth . . . . . The Fair
Galveston . . . . E. S. Levy & Co., Ltd.
Houston . . . . . The Fashion
Longview . . . . . Martin's
San Antonio . . . . . Frost Bros.
Wichita Falls . . . . . McClurkan's

UTAH
Salt Lake City . . . . . Makoff

VERMONT
Burlington . . . . . The Fashion Shop

VIRGINIA
Charlottesville . . . Barbara Rosser Shop
Lynchburg . . . . . J. R. Millner Co.
Newport News . . . . . Nachman's
Norfolk . . The House of Arther Morris
Richmond . . . . Miller & Rhoads, Inc.

WASHINGTON
Seattle . . . . Frederick & Nelson, Inc.

WEST VIRGINIA
Clarksburg . . . . . Broida's, Inc.
Huntington . . . . . Marion Biern, Inc.
Parkersburg . . . . . Broida's, Inc.

WISCONSIN
Milwaukee . . . . . T. A. Chapman Co.
Racine . . . . . Zahn Dry Goods Co.

CANADA
Montreal . . . Henry Morgan & Co., Ltd.

vivid ankle slenderizing
Tweedie Footwear Corporation
Jefferson City, Missouri

By majoring
in intelligent simplicity
this spacious

Hartmann

WARDROBE TRUNK

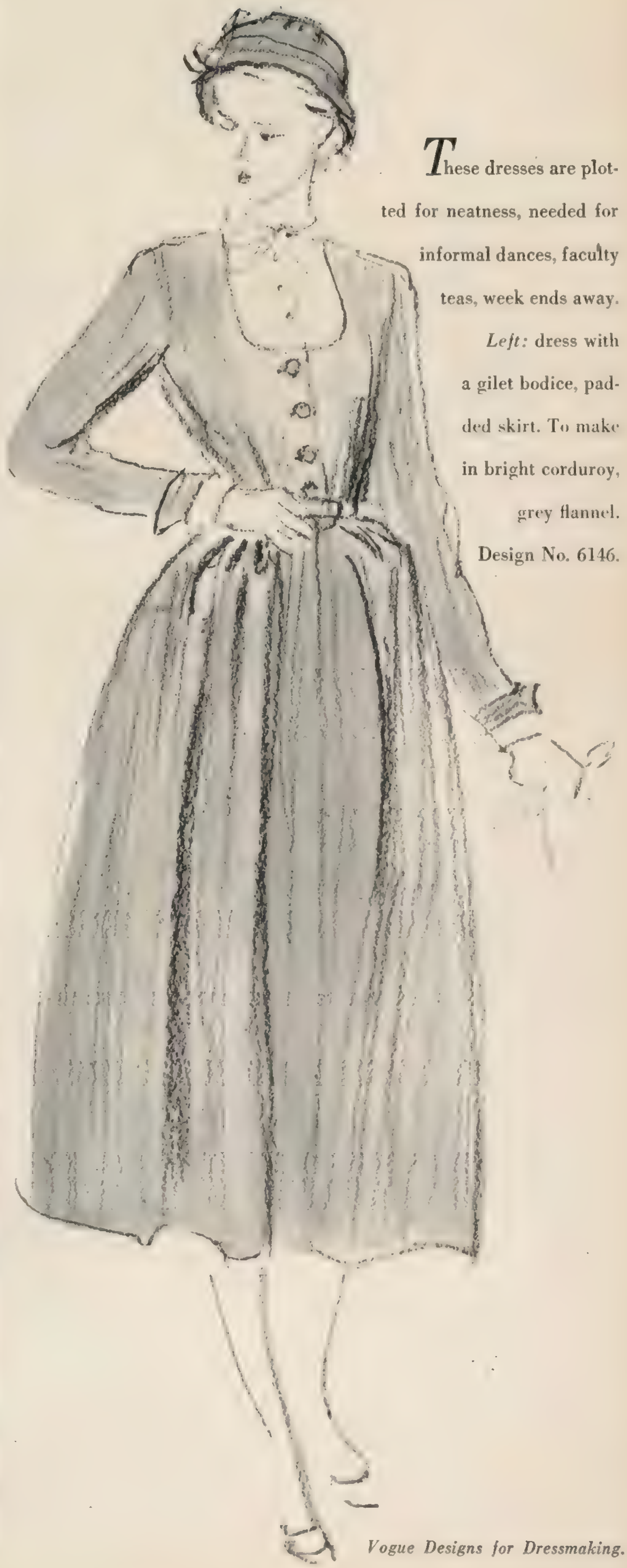
makes the problem of
packing for school
very minor

The Hartmann Wardrobe Trunk
is an achievement in smooth beauty and convenience . . . a combination of simplicity, spaciousness, and stamina.

Hartmann

HARTMANN COMPANY · RACINE, WISCONSIN

COLLEGE CLOTHES,



These dresses are plotted for neatness, needed for informal dances, faculty teas, week ends away. *Left:* dress with a gilet bodice, padded skirt. To make in bright corduroy, grey flannel. Design No. 6146.

TO MAKE, TO TAKE

These look new with skirts longer (14 inches from the floor), rounded out at the hips (over canvas padding); tops trim as jerseys. *Right:* dress with fitted top, belled skirt; to make for tea dances in velveteen, for classes in wool. No. 6177.

Other views, sizes on page 198

Others may boast larger cars, costlier homes... but nobody can smoke a better cigarette!

Plain Ends
Ivory Tips
Beauty Tips (red)

MARLBORO

Merely a Penny or Two More

Now . . . in 3 smart fabrics for fall

The American Golfer

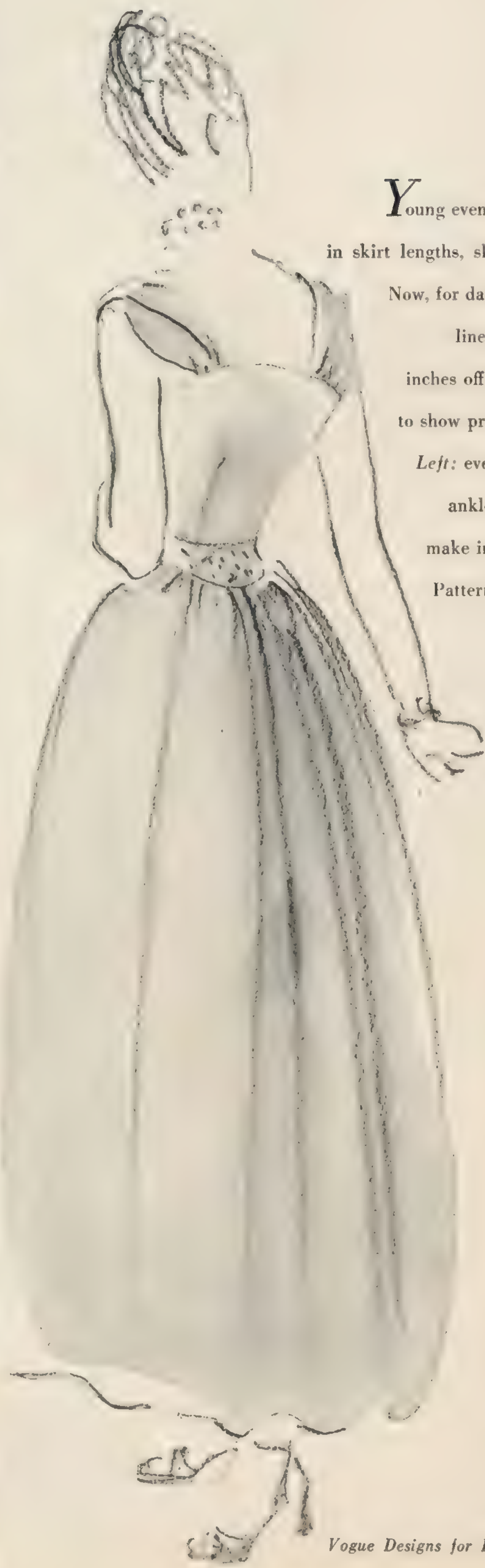
with new longer length and moulded hipline . . . the same classic tailoring and comfortable fit. Sizes 10 to 20.

Rayon-and-wool gabardine in beige, aqua, melon, gold, gray or blue **17.95**
Short-sleeved version in same colors . . **16.95**
Rayon-and-wool flannel in red, aqua, brown or navy **17.95**
Smooth crease-resistant rayon in mint, ginger, indigo blue, beige or red clay . . **17.95**

Best & Co.
FIFTH AVE., NEW YORK 18, N. Y.

AND BRANCH STORES . . .
AND GOOD STORES EVERYWHERE
MADE BY STRAUS, ROYER & STRASS, INC., BALTIMORE 11, MD.

COLLEGE CLOTHES,



Young evening news is in skirt lengths, skirt widths. Now, for dancing, hem-lines rise scant inches off the floor—to show pretty ankles. *Left:* evening dress, ankle-length; to make in soft satin. Pattern No. 5989.

Vogue Designs for Dressmaking.

TO MAKE, TO TAKE

Right: evening great-skirt, to make in taffeta. No. 6133. Full-sleeved blouse to make in chiffon and lace. No. 6136.

Other views, sizes on page 198

Sophisticate – Tremendously chic, this FUR FELT sailor wrapped in heavy, honeycomb veiling. Frankly flirtatious, frankly feminine . . . surely, the most becoming hat you could wear. In high colors and sultry shades. Remember, "even blindfolded, you can't mistake the smooth, wonderful feel of TISH-U-TEX Felt."
At better stores; or write LEIGHTON, 417 Fifth Avenue, New York.

About **$15.00**

TISH-U-TEX
Supreme Fur Felt
by Leighton

Write for FREE BOOKLET on corset and brassiere fitting comfort. Address Ruth Stone, "Perma•Lift" Stylist, 1143 W. Congress St., Chicago 7, Ill., Dept. 99.

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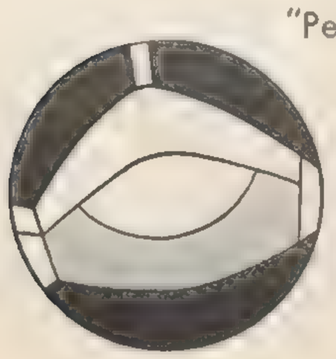
Fashion focuses attention on your figure—your bra is a vital key to figure beauty. You'll love the famous uplift feature that makes "Perma•lift"* Bras AMERICA'S FAVORITES. The specially designed cushion insets at the base of the bra cups gently support your bust from below — never lose their uplift through countless washings and wear. You'll find a wide selection of beautifully styled "Perma•lift" Bras at your favorite corset department —most styles—1.50 to 3.50. For a real comfort thrill, you'll also enjoy a new "Perma•lift" Girdle. No Bones About It—Stays Up Without Stays.



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CONTEST RULES

Vogue's 13th Prix de Paris

1. Each entrant must be a senior at some time during the scholastic year 1947-1948, and must receive a B. A. degree or its equivalent from a U. S. college or university.

2. Each entrant must send in an entrance blank. (Fill in the one on page 212 and mail it immediately.) It is not necessary to subscribe to Vogue to enter the contest.

3. The contest consists of a series of four quizzes to be answered by all entrants, and a 1500-word article which those contestants who pass the four quizzes are eligible to submit. Each entrant who is eligible to submit an article will be notified by February 15th.

4. Each quiz will consist of two questions: one based on a fashion feature, and one on a non-fashion feature, such as music, art, literature, the theatre, or government.

5. The first quiz is published below. The answers are due October 1st. The other three will be published as follows: Second quiz in September 15 issue; answers due November 10th. Third quiz, in the October 15 issue; answers due December 10th. Fourth quiz in the November 15 issue; answers due January 1st. Subjects for the 1500-word article will be announced in the February 15 issue. The articles will be due March 15th.

6. Papers will be graded on: writing style; current and general information and general awareness; and on evidence of ability to think clearly and logically.

7. All quiz papers and articles must be typewritten in double space on one side of the page. Your name and college, plus the quiz number must appear at the top of each page. Papers become the property of Vogue and will not be returned.

8. The judges of the contest will be a board of editors. The finalists of the PRIX DE PARIS will be notified by May 15th, 1948.

First Quiz

based on the August 15 issue of Vogue

Answer *one* Fashion and *one* Feature question

FASHION:

1. Write a lead article on this year's Smart Girl fashions, suitable for the introductory page of August 15 Vogue. Put yourself in the place of a Vogue copy writer, summarizing and stressing for the reader the salient points and overall mood of young autumn fashions. Three hundred words or more.

2. "Required Extras for Young Ladies" on pages 152-153 is a round-up of important accessories and accessory ideas. Using the *editorial* pages of Vogue as your source material, plan and write your own two-page version of such a spread. Illustrate your layout with your own drawings of the objects, or with cropped close-ups of the original photographs, and choose for your layout the accessories which you feel are basic needs or special highlights for your own autumn wardrobe.

3. Study the *titles* on page 124 through 153 in the August 15 issue, considering the factors of continuity, suitability, relation to the clothes, to the theme as set forth in the lead article. Discuss the titles you have studied, as they stand, and write your own set of titles.

FEATURE:

1. If you could travel freely this winter, for one month, expense no object, where would you go? Describe the trip and tell why it interests you.

2. Discuss in approximately 500 words the presentation of Vogue's 13th PRIX DE PARIS, pages 172-173, giving your criticisms (favourable or not) of the Prix feature; suggest another method of presentation which might be used next year.

The answers to this quiz are due October 1, 1947

VOGUE'S PRIX DE PARIS DIRECTOR

420 Lexington Avenue, New York 17, New York

ROYAL ENGAGEMENT

(Continued from page 155)

lay him open to the invidious accusation of being too good-looking.

During dinner he said little but told two rather good shaggy dog stories. Then after port and cigars he and I went for a walk in the park, leaving the family gathered around the fire, with the Viceroy on the floor, playing with his dog, Mizzen. I asked, "How do you account for your uncle's remarkable ability to handle people?"

"He is the only man I have ever known who took real pains to understand himself and this has given him a deep understanding of other people," Lieutenant Mountbatten answered thoughtfully. Then he questioned me, wanting to know about my own educational background. I told him I had been to the Universities of Virginia, Harvard, and Yale, hoping that it sounded more like a mediæval student in search of wisdom than a case of arrested development looking for a lenient Dean.

"Good for you," he commended me. "Why the broad choice?"

I murmured something about Virginia for sportsmanship, Harvard for scholarship, Yale for citizenship.

"Wild oats, quotes and votes! You Americans are fortunate in your educational system. Here, strangely enough, we have no tradition of education for citizenship. What our Public Schools and Varsities do is to turn out diffident public speakers. As for the schools and new universities they don't seem to prepare men either for scholarship or citizenship."

I disagreed, adding that English statesmanship was rated rather high, historically and contemporaneously. "Perhaps, but where do we educate our leaders? Churchill was a poor student at Harrow and admits he got his real education in the Army. Leaving men like Baldwin and Chamberlain to one side, Ramsay MacDonald and Lloyd George did not go to the great Public Schools or Universities. Joseph Chamberlain was a self-made man and so was Disraeli. Our leadership seems to have developed in the teeth of and not because of our educational system."

"Possibly the test of a good educational system is the rebels and rivals it produces," I suggested.

"Not at all," he replied. "The secret of the vitality of Greek politics —I mean Ancient Greece, modern Greek politics are more mortal than vital—is that Greek education rested on the theory of citizenship. Men like Plato as well as Pericles were trained from the cradle in the tradition of public service. So were all their contemporaries—even in Sparta, though I must say that Sparta showed a prophetic insight into Greek character by establishing iron money: you needed a cart and derrick to steal a thousand pounds, eh? That created a civic competition which had its disadvantages—look at Alcibiades—but also insured a very high calibre of leadership. The arts, literature, architecture, and philosophy all grew out of this common ideal and central purpose of Greek education. The tradition of sound leadership demands—and seldom receives—the corollary tradition of sound followership. The two belong together and both spring from the same source. In America, at least, you seem to be on the road to rediscovering that."

I remembered Viscount Mountbatten having told me that he considered a knowledge of Karl Marx and Lassalle more important to royalty than the tables of precedence and regal deportment.

"But," I had said to him, "I thought ceremony was the main function of royalty."

"Not exactly," he answered. "What very few people who are not British realize, is the place the British crown occupies in public affairs. Although the King's direct influence on the course of national affairs is negligible his influence in an advisory capacity can be great. The great strength of the crown is that it represents continuity of policy. There should be two forces in government. On one hand there should be the force to advance, to create reforms and make changes but on the other hand there should be a stabilizing force and the latter is the true function of the crown."

"Your Excellency would say then that progress with stability is the best solution to national political developments."

"Exactly," Viscount Mountbatten answered. "If the crown is going to continue to fulfill its function it must have greater contact with what is going on around it. Today, changes are being made so fast that it is difficult for royalty, sheltered as it must be, to keep track of them."

Our walk was at an end, Lieutenant Mountbatten and I were within sight of the house. We had discussed questions of education, the disadvantages of tariffs, and the influence of the press on the public mind. In each case he had some original idea or some new information with which to illustrate his arguments. He had obviously given consideration to most problems of public interest.

RAY LIVINGSTON MURPHY

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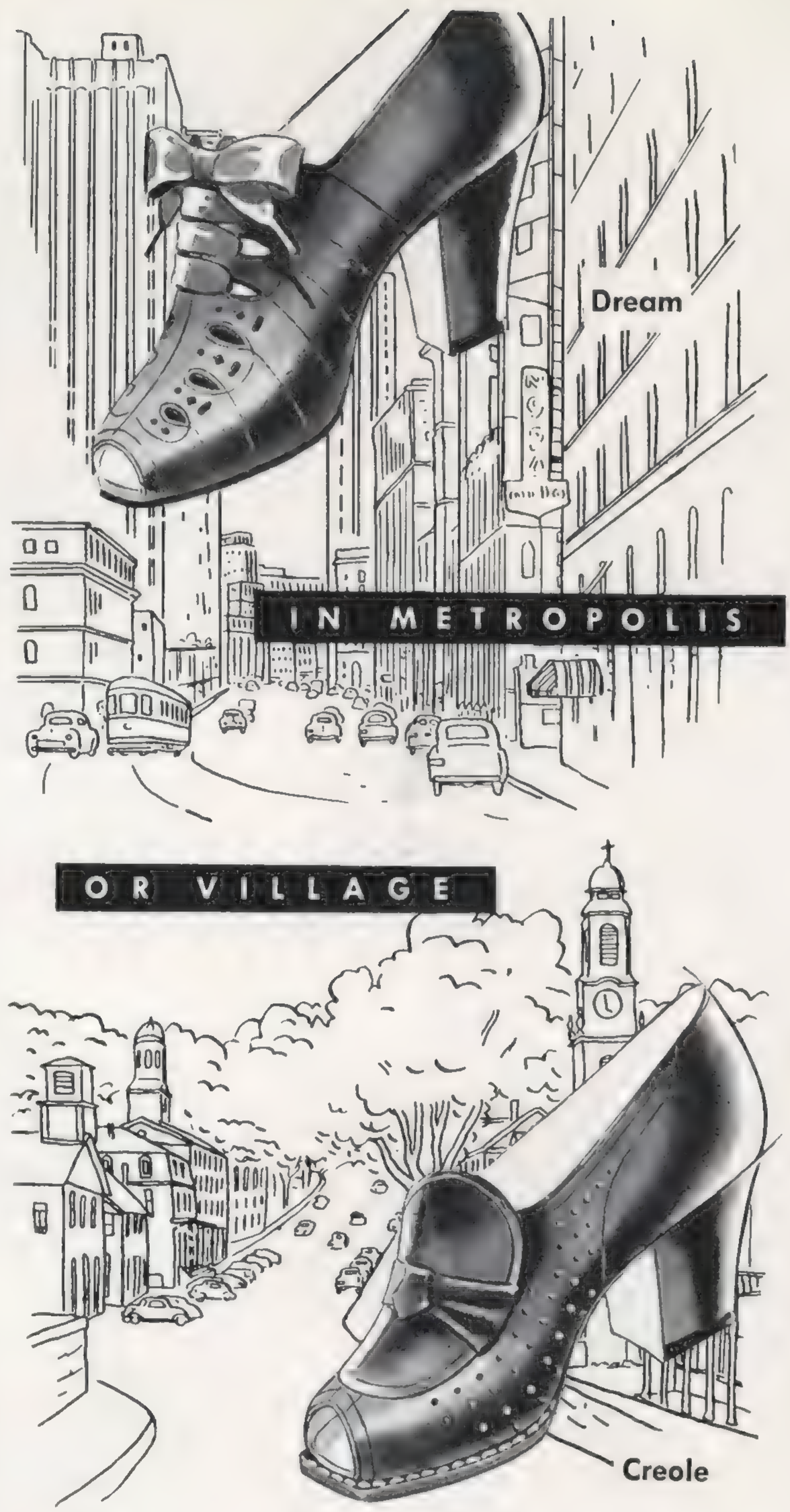
in September 1 Vogue:
THE NEW COAT SILHOUETTES.
How to choose from them.
What dresses to wear under them.



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ROSANNA SWEATERS

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PARIS NOTES

(Continued from page 157)

industrialist named Henry Gouin, who has turned it over to the members of the International Culture Centre of Royaumont for use as a place of study and rest. The Abbaye boasts of such ancient visitors as Saint Louis, the King of Navarre, Cardinal Richelieu. Now it houses one of the finest musical libraries in France—over two million volumes. The Sunday concerts in the chapel (renewed this year) are famous for their sixteenth- and seventeenth-century music.

Another Sunday diversion for the fortunate few is an invitation to Claude and Hervé Alphands' country house, *Le Moulin*, situated on the outskirts of Chartres. The house sits on an island in the River Eure and all around it are the leafy woods, reflected in the calm river water. There are man-made waterfalls that make a Niagara Falls noise, but the old water mill is still—imprisoned in chains of ivy leaves. Guests arrive about four o'clock in the afternoon, sit on the parapet overlooking the river. Some play tennis, while others take to the flat-bottomed boats in the river, which is so shaded with trees that it is like rowing through a green barrel.

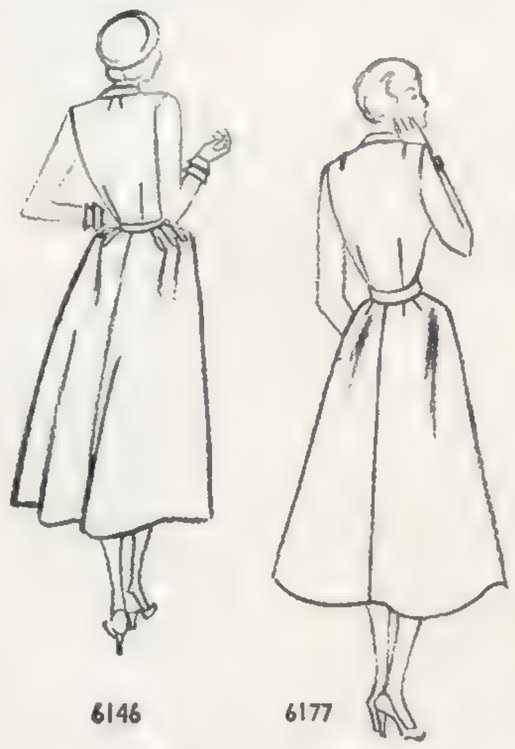
Dinner is served on the terrace, shaded by a thatched roof supported by poles—on small tables, with dark red cloths. The fare is wholesome country food. There are pitchers of milk, butter in green dishes that make it seem even more golden, mounds of cherries, apricots, honeycomb honey, baguettes of bread, and native cider. There are eggs in jelly, chicken, beef, wonderful pâté of duck, and foot-long platters of vegetables—raw mushrooms, potatoes, carrots, string beans, tomatoes—and *œufs à la neige* in a mousse of coffee for dessert.

After dinner, everyone goes into the house for coffee in front of a huge log-burning fireplace. The guests sit around in a circle while Claude Alphand sings nostalgic Breton songs to her own guitar accompaniment. There are always other musicians there who contribute to the entertainment. Sometimes Claude Alphand's sister, Mme. Sereulles, does Spanish folk dances. Champagne is served between performances and the guests start their long trek back to Paris around 11 o'clock.

At the height of the season, Mme. Schiaparelli's daughter, Mrs. Robert Berenson, arrived in Paris with her young daughter, for her christening. The baby wore a Schiaparelli dress of fine linen, with a heavily embroidered skirt and the sash and bretelles in shocking-pink satin; a christening hat—a tricone in shocking-pink satin with pearl embroidery copied from a painting in the Louvre. The child was chris-

(Continued on page 199)

DESIGNS FOR DRESSMAKING



6146 6177

BACK views of the Vogue Designs shown on pages 192-193. No. 6177, "Easy-to-Make," has darts at the hipline. No. 6146 has small pleats at the hipline, for emphasis. Both, 12 to 20 (30 to 38).

5989 6136 6133

OTHER views of the Designs shown on pages 194-195. "Easy-to-Make" dress, No. 5989, in sizes 12 to 18 (30 to 36). The skirt, No. 6133, in waist sizes 24 to 32. The blouse, 6136, in 12 to 20 (30 to 38) and 40.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 211 (NOTE: CONNECTICUT RESIDENTS PLEASE ADD SALES TAX.)

PARIS NOTES

tened Vittoria Marisa Schiaparelli Berenson at the Convent of the Dominicans. Afterwards, there was a large reception at Mme. Schiaparelli's beautiful house, a double party to celebrate the christening and Mrs. Berenson's birthday. The table was set with a shocking-pink cloth and there were pink sugar-covered almonds, and a huge pink cake—Schiaparelli-pink to the last.

There were many serious and cultural events in Paris in the past few months. Former Premier Edouard Herriot, now President of the National Assembly, was elected to the French Academy. He took the seat of Octave Aubry, historian, who died before he could deliver the usual eulogy to his predecessor, Cardinal Baudrillart, head of the Paris Catholic Institute. Therefore, Herriot had to deliver two eulogies.

Flemish primitives are being shown at the Orangerie. This exhibit was made possible by Belgian and French government loans, with cooperation from Holland. Seeing them now, one realizes, freshly, the startling reality, combined with mysticism, of these fifteenth-century paintings on wood. Artists included were: Roger van der Weyden, Quentin Massys, Jan Gossaert, Jan van Eyck, Hieronymus Bosch, Hans Memling, and Gérard David—who was one of the first Flemish artists to paint a landscape without human figures.

The Louvre collection of Impressionist paintings has been moved and hung in the daylight, in the intimate galleries of the *Jeu de Paume*. Seeing them all together, well hung and well lighted, is a happy event. Here these paintings acquire a strong classic importance. Immediately as one enters, one steps into a room of the large group paintings of Fantin-Latour. It is startling to see the group portraits of a handful of literary men and artists of his period. The large canvas of *L'Atelier aux Batignolles* includes Manet, Astruc, Renoir, Monet, Bazille, E. Matire, and Zola. The *Hommage à Delacroix* shows Whistler, Fantin-Latour, Manet, Duranty, Champfleury, Baudelaire. Each further step brings one eye-to-eye with the great favourites: Boudin, Sisley, and suddenly there is a giant canvas of *Le déjeuner sur l'herbe*. There is a complete Manet room: *L'Olympia; Le Balcon; La dame aux éventails*. In the corridor, the huge canvas of Lautrec, *La baraque de la Goulue*. More and more masterpieces: a roomful of Degas—*Les repasseuses, L'Absinthe*; another step and one is before *Le Fifre* of Manet. Upstairs on the first floor, where the light is even stronger from the skylights, hang the Monets, Sisleys, Renoirs, Van Goghs, Morisots, Mary Cassatts, Gauguins. Visiting the Impressionists is a tense and wonderful experience. The documentary panels on the ground floor give the basic facts on the impressionist school; the history, technique, and geography.

DESPINA MESSINESI

COVERED CLOSING

This year, take a dress, almost any dress; take a suit from almost any designer—the silhouette will be: a slim-as-you-are bodice; often a long, fitted torso. And, to the problem of the exact, pared-down fit, one answer will definitely be: a long length of zipper. The zipper above is a close-up of the one on page 177, and is practically an invisible proposition. Flat as if it weren't there at all, the tape is the colour of the dress, the zipper itself is covered, inch by inch, by more of the same fabric. You can buy it separately for any dress you have made, in almost any colour you need; it will certainly be on some of the prettiest dresses you buy. Its name is Waldes Kover-Zip.

TREO Corseting

MORE OBJECT LESSONS

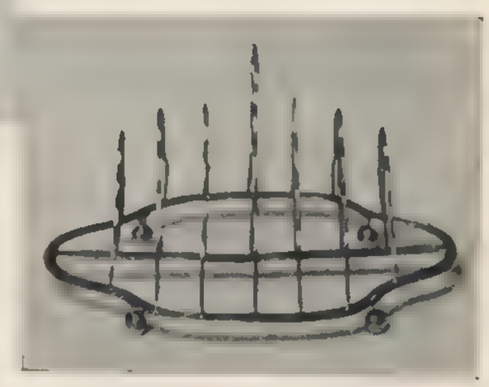
Silex glass coffee maker with its own electric hot plate. Works on AC or DC current. $8. At Bloomingdale's.

Sterling silver frames. Each, $6 plus tax. From Lord and Taylor.

Red leather wastebasket tooled in gilt. $8. At Lord & Taylor.

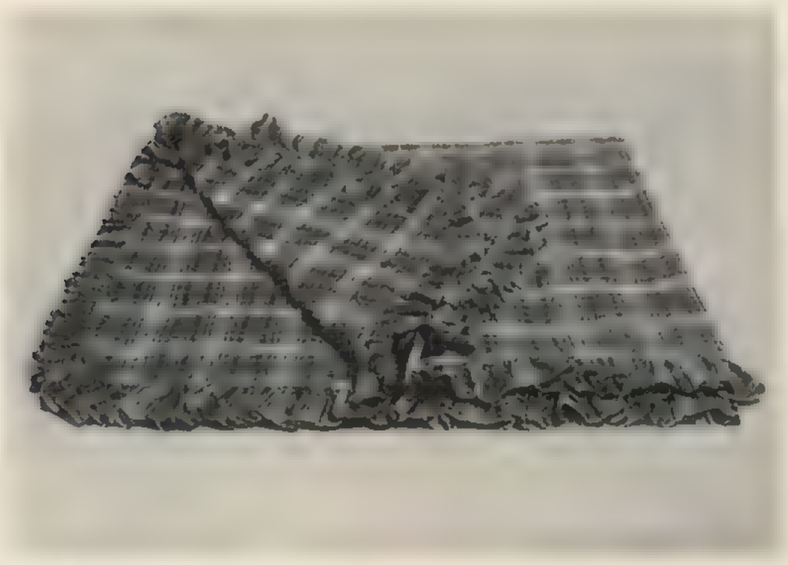
Tooled red leather scrapbook; $14. Winston Universal dictionary; $7. Both, Lord & Taylor.

Tooled leather trinket boxes; $2 and $4. The jewel case to match; $10. From Lord & Taylor.

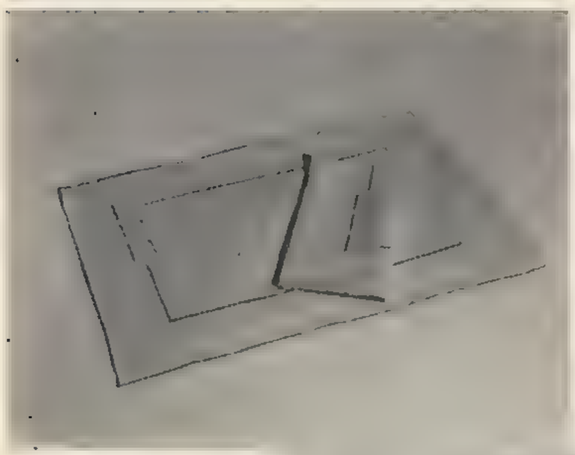


Silver toast rack for letters; $20 plus tax. Lord & Taylor.

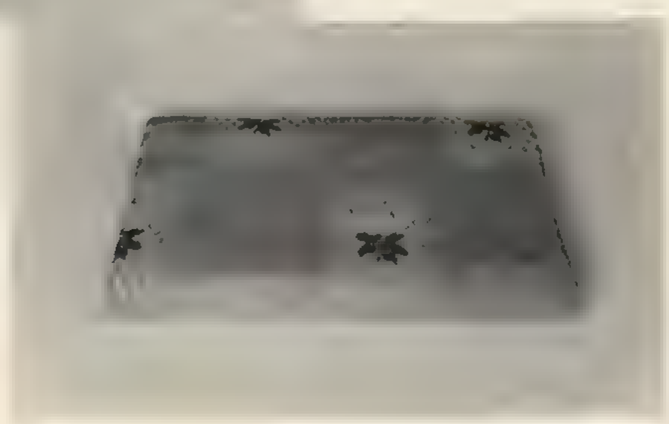
IN COLLEGE AND OUT



Ruffled gingham comforter, wool-filled, to match the set seen on pages 178-179. By Craig, $30. Lord & Taylor.



Luncheon set for four; monogrammed Irish linen; $30. Bloomingdale's.



Bates's "Rose Garden" Jacquard spread . . . rose, grey, blue, or green. $10 at McCreery.

HAANEL CASSIDY

Wamsutta's fluffy thick white towels. Bath towel, $3; hand towel, $2; bath mat, $5; washcloth, 40 cents. At Lord & Taylor.

Bates's "Nantucket Isle" Jacquard spread; white pattern on colours. $7. Bates's percale sheets with scalloped embroidery; $4 single-bed size. Wanamaker's.

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YOUTH, INDEED?

In answer to Bergen Evans who thinks the young are "dupes of cosmic illusions"

BY MARY THOMAS

[EDITOR'S NOTE: *Mary Thomas is twenty-one years old, a graduate of Briarcliff Junior College. After reading Bergen Evans' article, "It's Tough to Be Young," in the May 1 issue of Vogue, she wrote a letter which so impressed Mr. Evans that he sent it to Vogue. At Vogue's suggestion, Miss Thomas then wrote this, her first magazine article.*]

In answer to Bergen Evans who thinks youth is mediocre:

A quality of romantic rebellion is the essence of youth. Without it, men become detached and philosophical. They become so enveloped in the mature process of rationalization that the illusions they had once seem hazy and humorous. On the other hand, when they are confronted with adolescence at the breakfast table, they fling detachment to the winds and take up the gauntlet, wondering all the while what motivates the peculiar actions of the young.

Many people think us slaves to a scratchy nickelodeon and bilious soda pop, but actually there are quite a number of us who were never completely converted by the regressing sentimentalists of the movie, radio, and advertising industries. There is no torture to equal the misrepresentation of the movies. Witness the teenager, immersed in a perpetual blackbottom or dedicating her life to greater and more efficient aggravation of adults.

Take the radio, if you can, flagrant with whiny junior misses or perhaps a quiz show with Herman Cocksure of H-5 High who can add, under ether, a list of numbers running into five digits. Movies, radio, and advertising have created a myth which has convinced parents as well as children that the rot they see and hear is the quintessence of youth. This stereotype makes parents shudder and forces adolescents to strain for that look of precocious pregnancy via the "sloppy Joe" sweater.

There are few phases of American life that are not permeated by some commercial paragon. Ages one through twelve thrive on the golden age of comics, punctuated occasionally by the wild but wonderful nonsense of A. A. Milne and Cinderella. Every man is a hero, every woman a beautiful princess. No one ever runs short of cash or finds it necessary to work. Why do you wonder when you find your child snarling at her pug nose in the mirror or growing impatient with a carpet that refuses to fly? The second fantasy begins in high school with the entrance of the romantic novel and the pulp magazine. The same story is repeated on a different age level. Youth becomes stuffed with hunky-dory ideals. We hear great music, see great painting, read great literature, and study on one page laws that can break up the universe. Now who wonders where we get our big ideas? We want to stop all wars, feed starving people, and cure all sickness.

We go to college and remain confused until we are caught in a cloudburst of realism. Our ideals are slowly clubbed to death by adults who say, "Sure it would be nice if we could do all those things, but I'm experienced and I know it's impossible. Take a tip from me, float down stream and keep your trap shut." You retreat to a corner, light a cigarette, and say to yourself: "Oh well, the old man always said I'd be good at the insurance business. I guess I'll live on Elm Street in Elmsville and be the original 'back home for keeps man.'" Inevitably you graduate, with relief, and settle back to enjoy the life your professors so recently profaned by calling it bourgeois.

Alas, you are now what is referred to as an adult, ready to believe in the platitudes of your care-worn mothers. Youth's fantasy fades. An embarrassed smile and lengthy explanations accompany a ride on the merry-go-round or the purchase of a balloon. Above all, it is necessary to sanctify the dignity of maturity by becoming a wooden soldier. Such a life may seem calm and peaceful to you, but to youth it is dangerously akin to that of a contented cow.

Spontaneity, imagination, and rebellion are the three most valuable possessions of youth not only because they diminish with age, but because they prevent the lethargy that detains progress. Any manifestations of these qualities are branded by that grim password, which supposedly explains all irregularities, adolescence.

Parents are busy fostering an attitude of serene conformity as opposed to an attitude of individual expression. The tendency to exhibit the young as another product of American mass production brings on defiance, but only in trivial matters.

Youth's rebellion is ineffectual because it lacks knowledge, power, and confidence. There is an enormous temptation to play safe by joining the monotonous masquerade of imitation. The outcome of individualism is a well-integrated personality capable of constructive expression. Its antithesis is an inhibited, unsatisfied personality susceptible to expressing frustration by destruction.

Expose your child to realism before it slaps her down. If she has an outlandish yen to be a circus trainer, call her bluff. If she switches to caboose riding, nail her to her word. If you detect a spark of originality, train it as you would a race horse. When your child matures you will discover a dynamic personality, not an echo of your ideas, nor a complacent imitator. If youth could emerge as such it might be able to use some of its imaginative rebellion against the practical acceptance of age.

MUSIC AND FOOD . . .

BY WILFRED PELLETIER

[EDITOR'S NOTE: *Wilfred Pelletier is conducting opera and concerts in Buenos Aires this summer. When he returns, he will go to Canada (he was born in Montreal, and is director of the Quebec Conservatoire) and then return to New York for his fifteenth year as a regular conductor of the Metropolitan Opera Company. This year, too, he will resume his work as conductor of the San Francisco Opera Association. Mr. Pelletier, who was recently awarded the* Croix de Chevalier de la Légion d'Honneur *for his work with French music in Canada and the United States, began his musical career at the age of six as a bass drummer. When he was sixteen, Mr. Pelletier won the* Prix d'Europe *of the Province of Québec. He studied in Paris until, in 1916, he became assistant to Pierre Monteux at the Metropolitan Opera. Quite apart from music, Mr. Pelletier's hobby, as you will see, is food.*]

NECESSITY has probably produced as many good cooks as the Cordon Bleu. It is certainly responsible for the start of my career as a cook, just as the success I have had in it is probably the result of having been born of parents of limited means.

My mother was an expert at managing our house and possessed a true gift for transforming simple foods into rare delights. A left-over roast was turned into a delicious ragout and a pot of savoury soup was made from whatever happened to be found in the cupboard.

I made my own début as a cook in sheer self defense. It was the only way, on the limited budget of a student in Paris, that my friends and I were able to eat with any degree of regularity. Two of our greatest standbys in those days were Mother's bean soup and head cheese and, remembering the hundred times I have prepared and eaten them, I consider it a real tribute to her recipes that I can still eat them with pleasure.

BEAN SOUP

2 pounds of kidney or brown beans
1 ham bone
½ pound of salt pork
2 onions
Thyme
2 bay leaves
Salt and pepper

Soak beans overnight in two quarts of water. Dice salt pork and cook until golden brown in its own fat. Add pork to beans which have been placed over low fire in water in which they soaked. Golden-brown two onions, finely cut, in pork fat and add this and the ham bone to the beans. Season with salt, pepper, a sprig of thyme, and two bay leaves. Cook beans until tender. Remove ham bone and pork, and strain beans through a coarse sieve. Place back on fire with pork and ham bone and bring to slow boil. A generous cooking spoonful of butter improves the richness of the soup, but isn't necessary. Serves six.

HEAD CHEESE

Buy the head of a pig, cutting out the eyes and nose, and the pig's feet, singeing off the hair. Wash thoroughly by letting stand in water for five or six hours, changing the water several times. Be sure to remove all hair. Place in a big pot and cover with cold water; add a pinch of salt, pepper, four onions, chervil, parsley, and a bay leaf. Cook until the meat leaves the bones. Remove the head and feet from the pot, letting them cool. Then cut meat into small pieces, or run it through a meat grinder. Put it back in the water again and let boil for ten minutes. Take a small mould that has been rinsed in cold water and pour mixture into it. Use as many moulds as necessary. Put in the icebox until firm.

I still don't know which pleased me the more of the two discoveries I made when I started cooking. The first was that I actually could cook, the second was that, as far as I personally am concerned, it is the perfect form of relaxation. In fact, my idea of the best way to spend my vacation—an idea which happily is shared by my wife, Rose Bampton—is to go to our farm in Connecticut and cook three meals a day every day we are there. Cooking requires no mental effort, but it does require attention, and when I am engrossed in the successful outcome of a dish, I cease to worry about the next performance at the Metropolitan or the next broadcast.

One night, when I was cook, Richard Crooks was with us and I made *Vitello Tonnato*. It is a specialty I prepare at the slightest encouragement, and it set him reminiscing. He reminded me of the hilarious night, many years ago, when we were doing *Mignon* in Boston. We were playing in a theatre where the stage hands were accustomed to using the applause as a signal that the act was over, and it was time to lower the curtain and strike the set. They were completely unfamiliar with the operatic custom of applause at the end of an aria if the singer is good—and with Pinza and Bori as well as Crooks there was plenty of applause. None of us was aware of this lack of operatic knowledge on the part of the stage hands so you can imagine our consternation, and my feeling of complete helplessness in the pit, when as the applause swelled at the end of Dick's aria in the middle of the first act the curtain came down! My horror, however, was nothing compared to Dick's plight. He was trying at the same time to persuade the crew not to change the set, and to raise the curtain. He won his point—but not for long, for the habit had become almost reflex action. The curtain fell with what was, literally, maddening regularity while the audience became more and more amused, the stage crew more and more flustered, and the cast and I more and more harried. That night, by way of variety, the finale came in the second act when, after Pinza's aria, the stage hands, by this time completely confused, remembered not to drop the curtain but began to haul the scenery up into the flies. Pinza clutched the scenery valiantly, but he was no match for four determined hands and up he went six feet or so, before he realized it was a losing fight and let go. All of which brings us back to *Vitello Tonnato*.

VITELLO TONNATO

(Veal Tunny)

2 pounds of fillet of young veal
4 large anchovies in brine
¼ pound of tunny fish in oil
1 onion
2 carrots
1 stick of celery
1 bay leaf
2 cloves
Oil
Juice of 1 large lemon

(Continued on page 204)

star purr-formers
lovely lines, light on your feet and kitten soft
they're Collegebred Softies

CO-ED *Unlined black, brown calf*

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Exquisitely marked bags
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511 S. Sangamon St., Chicago 7, Ill.

FRANK SMITH SILVER COMPANY, GARDNER 3, MASSACHUSETTS

MUSIC AND FOOD . . .

(Continued from page 203)

2 tablespoonfuls of capers
Salt and pepper

Remove all fat and gristle from the meat. Take 2 anchovies, cut them in half, and remove the bones. Cut them into 8 strips, lard the fillet of veal with them, and tie up the fillet with string. Put sufficient water in a saucepan to cover the veal, add the onion, stuck with 2 cloves, the sliced carrots, celery, the bay leaf, the handful of coarse salt and pinch of pepper. Bring to the boil and add the veal. Simmer for 1½ hours. Then remove the meat from the water and drain thoroughly. Carve into thin slices, and put these slices in an earthenware vessel or casserole only just sufficiently large to hold them so they will be closely packed. Cover with the following sauce:

Bone the 2 remaining anchovies, and pound in a mortar with the tunny fish. Then add oil gradually as in the making of mayonnaise, and finally the lemon juice. The sauce should be somewhat liquid, and should cover the meat. Finally add the capers and let this stand in a cold place for a day or two. To serve, arrange slices on a dish, pour the sauce over them, and garnish with slices of lemon.

STUFFED EGGPLANT

1 large eggplant
1 tablespoonful of fat
1 tablespoonful of flour
2 onions
1 large green pepper
1 small clove of garlic
1 cupful of tomatoes
Flour
Cayenne pepper
Salt
6 pepper pods
Parsley
Thyme
1 egg
1 cupful of either pecans, shrimp, crab meat, cold lamb, or pork
Bread crumbs

Parboil eggplant. Cut in half lengthwise and remove all eggs. Cut meat from skin. In a flat saucepan, melt fat and brown onions which have been finely cut on the horizontal. When onions have browned, add flour, pinch of cayenne, salt, minced green pepper, minced garlic, parsley, pinch of thyme, pepper pods, and when this is well mixed add the meat of the eggplant and the cupful of tomatoes. Stir and when well mixed add either the pecans which have been salted, the raw shrimp, the crab meat, the lamb or pork finely chopped. To this add enough bread crumbs to hold mixture together and, in case of everything except the shrimp and crab meat, add one well beaten egg. Stuff eggplant shells with mixture, sprinkle bread crumbs lightly on top and place in low oven for 30-40 minutes. Serves four.

I remember in my early days at the Metropolitan how we would gather each Saturday night at the home of one or the other for spaghetti and red wine or cod Brandade or whatever the specialty of the house happened to be. Incidentally if you do not like cod, and ordinarily I do not, perhaps it is because you have never eaten it this way.

COD BRANDADE

3 pounds of fresh cod
⅔ quarts of whole milk
1 pint of olive oil
Salt and red pepper

Bone and boil the cod in unsalted water. Pound it finely in a pestle or bowl. Place it in a saucepan over a low flame and in two other saucepans place the milk and oil. Allow all three to simmer gently and while they do add alternate tablespoonfuls of milk and oil to the fish, stirring in slowly, until it has reached the consistency of a smooth creamy paste. Season to taste. Serve inside pastry shells or on slices of thin toast. Serves six.

And I remember one famous dinner during the 1939 season at Ravinia Park just outside of Chicago. On Tuesday night—these nights were "dark"—some of the artists and staff members would meet for dinner. One week, at the Earl Lewises, we persuaded our hosts to let us prepare the meal. We decided to make it an International Dinner with everyone in costume. Imagine if you can one family-sized kitchen taken over by Mario Chamlee preparing an intricate salad *zabaglione*, Virgilio Lazari preparing *tagliatelli* with Bologna sauce, me preparing the main course of chicken à la Pelletier, while our host, assisted by Norman Cordon, plied us with refreshment from his excellent cellar. It was ten before we sat down to dinner which proved to be exceptionally good in spite of the number of chefs and the fact that we must have looked like an operatic version of the Mad Hatter's Tea Party.

TAGLIATELLI

6 eggs
2 cupfuls of flour
Pinch of salt

Sprinkle the flour in a circle on a board, leaving the centre open for the eggs. Beat the eggs, mixing in a little of the flour at a time and the salt. When the dough becomes too stiff to work with a fork, take the empty egg shells of one egg and fill with water using just that amount of water to continue working the dough with your hands. Flatten the dough out very thin with a rolling pin. Cut narrow strips with a knife and let dry.

CHICKEN À LA PELLETIER

2 plump frying chickens
8 ounces of olive oil
8 ounces of lemon juice
1 large clove of garlic
1 large bay leaf
Salt and pepper

Cut chickens into small pieces. Make sauce of other ingredients and soak chicken in it from six to seven hours. Place chicken on grill and baste with sauce until tender. Serves 4.

when does a PLANTERS' PUNCH taste best?

when it's made with

MYERS'S JAMAICA RUM
"Planters' Punch" Brand
97 Proof

How to make a Myers's Planters' Punch
One of Sour (one part fresh Lime Juice). Two of Sweet (two parts Sugar). Three of Strong (three parts Myers's Jamaica Rum). Four of Weak (four parts Water and Ice).

Add a dash of Angostura Bitters. Shake. Serve very cold in a tall glass with cracked Ice. Add a Maraschino Cherry.

For free recipe book of popular rum drinks, write: R. U. Delapenha & Co., Inc. *Sole Distributor in U. S. A.* • 57 Laight St., Dept. J-8, New York 13, N. Y.

PRIX DE PARIS AND ME

(Continued from page 173)

About corsets, to begin with, I had everything to learn; so the Corset Editor escorted me to the market.

"The market" is an oversimplified term for a vast succession of establishments where fashions of all kinds are designed, created, displayed, and sold to store buyers from all over the U. S. In the corset market, for instance, I was exposed to everything from original sketches to finished products, the latter usually displayed on living models of spectacular construction. After a few sessions, I had a new vocabulary that included four kinds of slide fasteners and fifteen kinds of garters, and I began to spot news in corsets at twenty undulating paces.

MECHANICS OF WRITING

Simultaneously, I learned to "write to space." Vogue's editors select newsworthy fashions; have them sketched or photographed; supply information sheets that describe each item. The art department "lays out" the page, indicating a certain amount of space for headline, introductory paragraph, and captions (hunks of descriptive copy accompanying each picture). The writer tailors her copy to fit—and fit exactly. (Occasionally, by getting down on the knees, it's possible to pry an extra line or two out of the layout department.) By the time all the facts are accounted for, there isn't much room left to play around in. It's the world's best training in economical writing—selecting words that flash instantly a picture or a feeling.

There were other things. For a cosmetics advertiser, I conducted a seminar of twenty-five girls imported from colleges all over the country. (We planned a College Beauty Kit, while eating avocado stuffed with crab, on the terrace of the company owner's Long Island estate.) I let my hair down, literally, and posed in frilly negligees for quick Trade Edition sketches. Now and then, when a Vogue advertiser called for help, I'd lend a hand in planning and writing an ad. I helped Ellis Morris, another Prix winner from Ohio State, with window-display ideas for stores.

Actually, a Prix de Paris winner may land in any one of a dozen different spots. She may start, as Ellis did, in Vogue's studio, helping arrange for the models; making sure that the right clothes arrive in time for a sitting; perhaps doing a little posing herself. Or she may be assigned to work on features. Or she may plunge directly into straight fashion work, going into the market with the editors and helping select clothes for the editorial pages. She may be delegated to work with the Beauty Editor. Or she may, as I did, turn into a copy writer.

After my first year, a position opened up across the hall, in Vogue's editorial copy room. The copy "room" was just that—a modest area of floor space jammed with desks and typewriter tables. There were ten other girls. One talked constantly into the phone, in a fluent alternation of French, Spanish, and Italian. Another periodically leaned back and launched, without preliminary, into irresistible Guatemalan anecdotes that might begin: "Did I tell you about the General riding his motorcycle down the mountain and poisoning the parrot?" It was nothing short of miraculous that copy usually managed to be ready when due.

I did perform one major feat —more of endurance than of virtuosity. One of the merchandising editors was responsible for Vogue's 100 Christmas Gifts, then an annual feature; 100 gifts not only meant 100 captions to be written; their selection took time. So much time, in fact, that to beat the deadline, copy had to be written in a single day. They caught me just as I was tiptoeing toward the nearest exit, and shut me up with a typewriter in the nurse's resting room. At 5:30 P.M., I put a period at the end of the one-hundredth caption. This legend is now occasionally dusted off to put new writers in their place.

Perpetual excitement, in fact, was the normal state. There were new clothes coming in all the time from the New York market. There were the advance, in-on-the-ground-floor cables and "croquis"—not flowers, I

(Continued on page 206)

Rose, in Cohama's 5 P.M., that superb BUR-MIL* rayon crepe.
White, elephant grey, claret, black, spearmint green,
rose beige, pink, aqua. Sizes 32 to 38, about $10.95.
For store in your City, write: Morlove, Inc. • 62 West 45th Street, New York 19

*Reg. U. S. Pat. Off.

So Young! So Gay!

PLAID

BRASSIERES by Maiden Form

"Sassy" is the word for the smart, youthful appeal of these colorful cotton bandeaux which give such a lift to your spirit as well as such fine uplift to your bosom. Gingham is featured in Maiden Form's *"Ariette" design for youthful figures, sizes 32, 34, 36 . . . $1.50. "Ariette" also comes in various other fabrics priced up to $3.50.

"There is a Maiden Form for Every Type of Figure!"

Send for free Style Folders: Maiden Form Brassiere Company, Inc., New York 16, N. Y.

PRIX DE PARIS AND ME

(Continued from page 205)

learned, but rough sketches—arriving constantly from Paris. There were the celebrities, coming in to be photographed (and it was above no one's dignity to saunter through the reception room for a peek at, say, Shirley Temple or Tallulah Bankhead).

MY JOB AND MY BABY

I'd been with Vogue for around two years, when I got married. Like most of my friends, I kept my maiden name for business use. If this seemed a little unusual later on, when I was having a baby, no one said anything. My doctor heartily endorsed the idea of keeping busy. Vogue accepted the situation with complete equanimity. In fact, the editors considered it a pleasant windfall—they brought in a collection of the newest maternity clothes and proceeded to photograph me in them for a special feature (which I also wrote).

As it turned out, I never did get around to a pre-baby leave of absence. The afternoon before Bobby was born, I went to NBC to take notes on a Paris Openings broadcast by Mrs. Chase. Later, in the hospital, I got a telegram: EXPECT YOU AND SON IN OFFICE MONDAY TO WRITE UP THOSE NOTES. NOBODY CAN READ YOUR WRITING.

Seven weeks later, I was back. My son had gained pounds; I'd found a competent nurse; I wasn't ready to settle into domesticity. Besides, I'd missed my friends, and the stimulation of work. Nobody thought it was unnatural of me; nobody at the office, that is.

My assignments grew steadily more challenging. Every so often I'd get a chance to write Vogue's Eye Views and fashion leads. My output included the announcement pieces on nylon and Vinylite. Meanwhile, the business-plus-home-life arrangement was working out; so well, in fact, that I had another baby, my daughter Kitten, while continuing to work.

Here was another chance to retire. Seemingly to clinch the matter, my husband was transferred to Boston.

It was hard to leave Vogue behind—but then, nobody who has worked there really does. I decided that, after all, I'd take a whirl at looking for a job in Boston. And I was to find that Vogue and the Prix were two fine foot-in-the-door facts.

Within two interviews, I learned to mention the Prix in my first breath. Hard-boiled personnel managers said, "Hmm. So you *earned* your job, eh?" They liked the idea. They thought it was great that a girl, all on her own, would do work she didn't have to do. Furthermore, the fact that I had won did no harm.

A piece that I'd written for Vogue's first Americana issue clinched the job I wanted most: copywriter in a small advertising agency. (I'd always carried on a flirtation with advertising; my Prix thesis was on the subject.)

My Vogue training of writing "tight" copy proved priceless. So did the eye cultivated to pick important facts from a mass of information. So did familiarity with deadlines—after helping produce a full-grown magazine twice a month for five years, I took copy-due dates in my stride.

During the first few months of the war, advertising adjusted. Copy developed a strong service angle, telling people what to do and how to do it—everything from making sheets last longer to getting more mileage from a gallon of gasoline. All right. Look at any issue of Vogue, and see how much service is there—in, of course, a velvet glove. How to make clothes-dollars go farther. How to entertain. How to plan a college wardrobe. This "how-to" business is basic; I was an old hand at it; I put it to work.

At home, we uprooted a vacant lot for a victory garden. Evenings and week ends, I canned three hundred quarts of beans, beets, tomatoes, corn, preserves. I worked out a warden-duty costume of snood, coveralls, and boots—enough, if all else failed, to frighten householders into turning out their lights. In the midst of all this, war circumstances sent us back to New York.

My Boston copy chief gave me a letter to an executive of his own alma mater, a big New York advertising agency. One year's advertising experience was pretty slight, but, backed by the five Vogue years, it got me the job.

The new job involved (and still does) helping plan the campaigns and writing the actual copy for a variety of national accounts. Scarcely a day goes by when I can't use, somewhere, some part of my Prix-prompted experience. Fashion accounts, of course, take the Vogue treatment almost straight. A silverware account needs some information about monogramming—I go back to the thoroughgoing monogramming feature I once did for Vogue. An idea I used for a spread of nightgowns can have its face lifted, be given a spin, and turn up as an acceptable experimental idea for sheets. It happens all the time.

Eleven years in business, I suppose, about qualifies me for the Career Woman tag. The children think it's fine. They like to pick out, in the magazines, the ads that I've written. Bobby has grown from a chubby lap-sitter to a two-gun Lone Ranger type. Kitten has a pronounced critical interest in the appliqué sun dresses and plaid wool slacks I sew for her. They think mothers are funny who *don't* go to work.

All that, though, is a long way off for 1948 Prix contestants.

Right now, remember this: you don't have to be a winner, for benefits to come to you. Nor even to get an Honourable Mention. The very fact of your entering Vogue's Prix de Paris Contest helps you develop qualities that will count in any course you may follow.

DORSET VILLAGE

BY EMILY HAHN

[EDITOR'S NOTE: *Emily Hahn, who is really Mrs. Charles Boxer, is the author of* China to Me.]

SOMETIMES I wonder what the villagers are saying about me. I know, to some extent. I have been told several times that our house is now called the League of Nations, but that isn't only because of me. Since 1939 Dorset has become so sophisticated that my presence alone wouldn't have caused so much as a ripple on the placid surface of Broadmayne. I suppose the same thing could be said about every member of the household, if he and he alone were here with my husband, who is English and thus an integral part of the landscape. It is the combination of all of us which attracts attention. As a combination it wouldn't be especially noteworthy in New York, but then you would never find a house like ours in New York. It's a country house.

The whole thing happened in the most natural manner. We came back from China by way of the States, and arrived home at Broadmayne six months ago, full of cheer and ambition. Nothing had very much changed in the neighbourhood, my husband said, since he last saw it ten years ago. There was a strange airport over on the heath, and just outside the village not far from our house we found some empty Quonset (or Nissen) huts; that was all.

The house itself, Conygar, was in bad shape, not from enemy action but because a choice selection of United Nations troops had lived in it. The grounds were worse, though the caretaker, Hammon, had done his best in a losing battle. "But never mind the grounds," said my husband, "and never mind the house. We must worry about the vegetable garden. We must find a young fellow to help Hammon."

Naturally, we tried to find the young fellow in the village, and naturally we couldn't. All the young fellows of Broadmayne were either still in the services, or working elsewhere. After advertising and asking around for two months, we got in touch with a society that arranged affairs and jobs for some of the Poles who have been fighting in the British army. We hired our gardener through them. He had escaped from a P.O.W. camp in Germany, made his way to England and went back into the war. After V-E Day he found himself, probably somewhat to his surprise, in Glasgow, with a permanently injured arm.

Poles, qua Poles, are no novelty any more in Broadmayne: several hundreds of them have been billeted in their time in those Quonset (or Nissen?) huts. Jasch alone at Conygar would not have caused comment. But it happens that Jasch had recently met and married a Glasgow girl, and she came along with him, having arranged to work in the house helping the cook, while her husband worked in the orchard and garden.

Nora alone would not have startled Broadmayne very much, I suppose, though somehow a Glaswegian seems to attract Dorset attention far more than a mere Continental would do: they find the Glasgow accent strangely exotic in Broadmayne. However, the combination of Nora and Jasch and me began to get the village down. It was, they felt, time to stop. There was a sentiment in the village that it was as well Major Boxer's parents and grandparents were no longer with us, and were spared all those shocks. On the other hand, it was argued, if the old people *had* been alive, this sort of thing would not have been permitted —not under any conditions. This is probably true.

I solemnly declare that it was not my fault our next importation was not local. It is unreasonable of Broadmayne to hold it against me, as I am sure Broadmayne does. I really did try to find somebody born and bred in Dorset, but there were no unemployed nurses anywhere near-by. I did search, from Portland to Shaftesbury, and there wasn't a soul. I got Esther through a Bristol agency, and she's a charming girl too, from Southern Ireland—somewhere near Cork, I think.

As for Billie Lee, why on earth shouldn't we have a Chinese secretary? After all, we have been out East for years. Why, I knew Billie when she was a giggling high-school graduate in Shanghai. She and I both went to Hong Kong after the Japs surrounded our favourite haunts, and continued to see each other constantly until Pearl Harbor separated us. Billie reached England some months before I did, after the war, but Broadmayne thinks I brought her here direct from China, presumably by air mail.

If Billie's baby could talk he would absolve me from this suspicion. He was not born in China. He wasn't born in England either. He caused a good deal of excitement, I believe, by making his first appearance in New Zealand, where Billie was taken by an erratic P.O.W. ship en route to England.

You see, it is all perfectly clear. I don't really see why they make such a fuss about it in Broadmayne.

For some little time at the beginning I confess I myself was a bit dubious about various angles of the situation. It worried me, for example, to think that perhaps Jasch and Nora should not have been married to each other. In the ordinary way it wouldn't have been any of my business, but they are both very young—Nora is eighteen, Jasch twenty-two—and Nora has never been away from home before. Added to the ordinary difficulties of an early marriage, she and her husband were faced with a less usual one. They couldn't talk to each other. Nora spoke no Polish, and Jasch had very little English. They were shy, too; of us certainly, and very likely of each other.

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TWO-FACETED CAREERS

(Continued from page 169)

chance of awakening anyone—least of all his students. Not only does the really good teacher know, today, the import of Plato, Kafka, Danny Kaye, politics, sociology, psychology, and the comics, but frequently he feels that others besides his students should know: then he writes a book. These six teachers, three American-born, one Russian, one English, one French, all are now teaching in America's colleges. Each leads an intensely "active life of letters in conjunction with his teaching." Each is "supremely gifted as an awakener"; each has made a cultural contribution not only to the individual who has been his student but to men and women everywhere. A reinterpretation of William Blake or of E. M. Forster appeals, no matter how popular it be, to a select and initiate few, but the truths upon which such a work is founded and which it formulates belong ultimately to everyone.

JACQUES BARZUN

As the most glittering member of Columbia's History Department; as the author of numerous volumes—notably his best-selling *Teacher in America,* his *Romanticism and the Modern Ego,* and his *Darwin, Marx, Wagner: Critique of a Heritage;* and on his *Invitation to Learning* broadcasts, this suave, thirty-nine-year-old, French-born, Franco-American-educated teacher has become internationally famous. "J. B.," said one of his students in a careful appraisal, "is an historian, a scholar, a wit, an educator, a manner and a way of speech, an indefatigable reviewer of books and holder of opinions and—as they so often say in *Ballad for Americans*—a lot more, too. Depending upon the person you speak to he is more of one thing than another. There are few who will deny all of J. B.'s virtues and achievements. His course, the particular one which is given each year, with the same title and the same number, is the *History of European Thought and Culture in the Nineteenth Century.* Almost all of the bright young humanists, historians, artists, writers to be, look forward to this course. The impeccable Barzunian periods, the decisive, authoritative, all-inclusive lectures are matters of myth to the new student...."

In today's materialistic world, Barzun champions romanticism. With a gallant Don Quixote passion, with all the resources and gifts of his exigent rationalism, he proselytizes for a healthy romanticism. He is a man of reason who wars against contemporary cant, against the mediocre, the shoddy, the glib, the negative. He is a renowned teacher who says, in his most famous book, *Teacher in America,* "Education is indeed the dullest of subjects, and I intend to say as little about it as I can." He is decisively anti-Education, militantly pro-Teaching. Teaching, he says, is one of the world's most difficult jobs. "An hour (of it) is certainly the equivalent of a whole morning of office work.... Sabbatical leaves are provided so you can have your coronory thrombosis off the campus." Also from *Teacher in America,* "If teaching and learning have a practical goal, it is this: to keep the men who run our national plant from being run by it."

Barzun is almost wholly a Columbia product. After an early education in France, he graduated from Columbia in 1927 at the head of his class. During his collegiate years, he wrote the book and lyrics of the annual Columbia musical show and was, for three years, dramatic critic of the university daily. Under an assortment of names he contributed "light literature" to *Vanity Fair.* Simultaneously he dallied with the career possibilities of law and diplomacy. He finally gave this all up to concentrate on historical and critical writing and teaching. He has been concentrating on it and its gregarious ramifications ever since. He is married, has two children, two homes—one in Manhattan, one in the more transcendental climate of Concord, Massachusetts. He has been described as looking "like a Jesuit, very austere, black-suited . . . he is characterized by his chronic clean-shavenness, his aloofness, and the fact that he speaks always in complete, very complete, sentences."

MARK SCHORER

Mark Schorer's students, at the University of California in Berkeley, where he teaches English, love him because he so obviously enjoys teaching; because although he is notoriously shy he communicates his deep-rooted knowledge of books and people easily, unesoterically. He has a slow, quiet, mellow, brown-eyed charm. The readers of his two novels; his book of thirty-two collected short

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DORSET VILLAGE

(Continued from page 207)

For the first week or so, my husband and I each said "Good morning" firmly and kindly to Nora when we met her in the house, and to Jasch when we passed him at his work on the land. Nora didn't answer at all: she just hung her head and blushed. Jasch sometimes pretended not to hear us, but more and more often he spoke up bravely: "Morning," he said.

One day, because they were alone, my husband did a daring thing. As man to man, he spoke right out to Jasch. "How does your wife like Dorset?" he asked.

And Jasch was able to speak, after all: he spoke a complete sentence. "She don't say," he replied.

Sometimes, cloistered in our sitting room, we heard Nora being spoken to by Mrs. Hammon, the caretaker's wife and our cook. We never heard Nora start any conversation, but little by little she began to reply to Mrs. Hammon, in muted tones. Esther reported that Nora was a very nice girl, passionately fond of the cinema, but that she never went to one in Dorset, even on her day off. She was too shy.

Probably we should never have got any further ourselves with Jasch and Nora if it had not been for Billie. Billie is the perfect liaison officer. She giggles a good deal on occasion, and as Nora is at the giggling age, they indulge in this pastime together. Evidently one thing has led to another, and Billie is now in a position to report that in the past month or so, Jasch has really learned quite a bit of English. If he will give up his last lingering hope of teaching Nora Polish, Billie thinks they will do all right. The kitchen at teatime is a lively place, especially since Billie's baby, Ian, has learned to walk. Ian staggers from chair to chair, begging for tidbits; he gets bread and jam from Esther, a spoonful of sugared tea from Mrs. Hammon, a bit of cake from Mr. Hammon, and something or other from Nora, but when he reaches Jasch he climbs up into his lap. Jasch is alleged to have said on one such occasion: "He's a real smasher."

It is unlikely that there is anybody in Broadmayne who doesn't know by this time just which of us is which in the League of Nations. It could not have been one of our villagers, then, who made the ridiculous mistake which sent Hammon home to the house one day, chuckling but indignant. This ignorant fellow, who no doubt came from Bridgeport or Weymouth, accosted Hammon at the *Goat and Compasses.*

"I saw that Japanese girl you've got at Conygar the other day," he said.

Hammon deliberately took his pipe from his mouth and replied with dignity. "I beg your pardon," he said. "There is no Japanese girl at Conygar. There is, however, a *Chinese young lady secretary.*" He then replaced the pipe and walked out of the bar.

* * *

My husband says it will all settle down in time, and he ought to know. It's his country. But Billie and I are not so sure. It has been six months now. A few days ago, when she went to fetch something at the dry cleaner's in Dorchester, five miles away, the man in charge of the place bowed to her most politely.

"Good afternoon, Mrs. Boxer," he said.

TWO-FACETED CAREERS

(Continued from page 208)

stories, *The State of Mind*; and the readers of his immensely learned, simply written, definitive, widely acclaimed *William Blake: The Politics of Vision* find him rewarding because he writes well and is compassionately concerned with us whether he is discussing the more rarified regions of Blake's mythology and its obscure sources or the bitter loneliness of a small boy somewhere in rural Wisconsin where he was born in 1908.

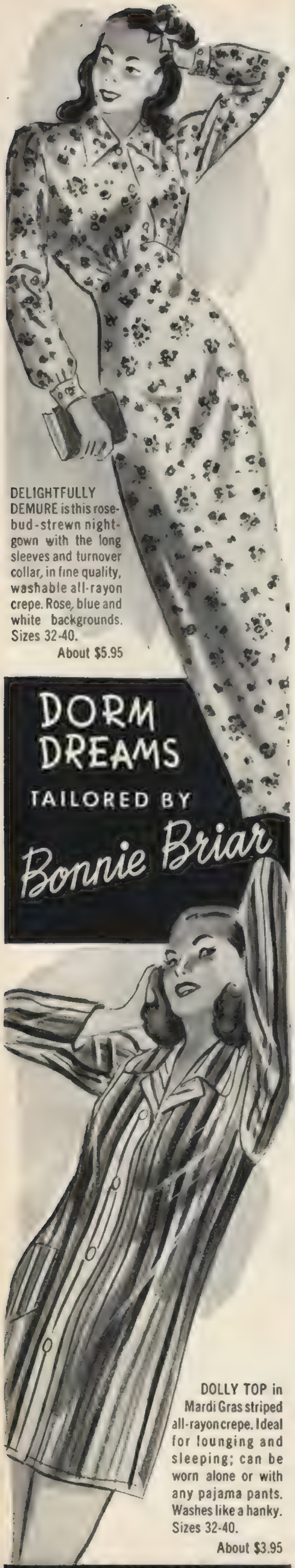
Schorer knows what it is to feel alone; to feel left out; to be hungry, physically and mentally. He knows "that the characteristic spiritual condition of modern life, all the way from domestic to international relations, is a particular state of mind called anxiety." The words are his: he knows all about anxiety. You can find out what he knows about it in his short stories, in his *Blake*, in his shorter critical papers. His students reap the heartfelt harvest of this bitter, ironic knowledge. When he was asked how he felt about teaching, he said that he enjoyed it "because...it has the same charm that acting in the theatre has for the performers." He went on to say that he always felt that his pupils were trapped, that they "just had to listen," that they "couldn't possibly get up and walk out no matter what their reactions were." He implied that he was ironically sorry about this. The Schorer student who cries "*out!*" in one of his classes is, however, a rare and suspect creature.

He has a beautiful wife who was a Viennese ballerina. And he has two children, a boy and a girl. They all live in a small, charming house in the hills of Berkeley, with a garden which he adores. Since he can't bear to work in isolation, he works at home. Now he is finishing a novel. "No one has seen it yet," said his publisher, "for Mr. Schorer is a writer who turns in a completed job." When he was in Manhattan for a few days last autumn, Schorer had only one specific must. "I must," he announced, "see Ethel Merman's new show."

VLADIMIR NABOKOV

At forty-eight, this Russian-born, Russo-English-educated anomaly is a research fellow at Harvard's Museum of Comparative Zoology, spends his mornings there scientifically working on lepidoptera, as he is in charge of the Museum's butterfly affairs. Vladimir Nabokov has made several important discoveries in this field, says he likes butterflies for their "fastidious design." Three afternoons a week he teaches Russian and Russian literature to the students at Wellesley, where he heads the Russian Department. His favorite remark

(Continued on page 210)



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TWO-FACETED CAREERS

(Continued from page 209)

to them is, "A verb is like a butterfly!" They love this as it seems an especially valuable tip both on Russian verbs and on butterflies.

When he isn't working on the insect world at Harvard or making Russian and Russian literature intelligible to Wellesley, he finds time to write the politically and psychologically involved, the impeccably convoluted verses, short stories, novels, and critical studies which are beginning to delight more than his hitherto limited international following. His most recent books are two novels, *The Real Life of Sabastian Knight* and *Bend Sinister*. The latter was published late last spring. Also recent are a critical biography, *Nikolai Gogol*, a collection of verse translations from the Russian.

All of his literary work (he now writes in English, has written with equal facility in several other languages) is unconventional, controversial. It is considered by some as pure genius. Others soundly trounce it, pointing out that it is overcomplicated without apparent reason. Nabokov goes right on getting his work published in leading magazines.

He says, "I think in America I have found more sophisticated, subtle, and delicate minds than I have ever found in Europe." Nabokov-worshippers range from *Time* to the more exotic *avant garde-ists*. Nabokov detractors include Diana Trilling of *The Nation*, who severely lambasted *Bend Sinister*. Nabokov's students like him especially because he makes Russia and Russian literature live for them, because his translations are living works of art, because he is an active man of letters, and because he has an easy Russian charm which is hard to resist. Now he is readying a new book of translations from the Russian, is furthering his butterfly researches.

LIONEL TRILLING

At forty-two, Lionel Trilling is the particular star of Columbia's English department, the author of two revelatory, cogent, critical studies: *Matthew Arnold* and *E. M. Forster*. The first is required reading for all those genuinely interested in literature and its problems. London's *New Statesman and Nation* called it "one of the finest critical biographies of recent years." The second launched the recent widespread revival of interest in E. M. Forster's novels, caused England's Cyril Connolly to write: "Here is one who writes brilliantly and intuitively about a living figure at a time [1944] when the cultural relations between England and America are so much less close than all our other ties." The New York *Herald Tribune* called it a "manifesto."

But that word is too bombastic for the intrinsic quality of Trilling and his work both in and out of the classroom. In the articles and essays which he contributes to our recondite magazines; in his few short stories; in his forthcoming first novel, *The Middle of the Journey;* in his classroom; and on his *Invitation to Learning* radio broadcasts, he is never loud, never shrill with the importance of his own comprehensive esthetic, political, philosophical, literary convictions. He is a modest man. His prose, like his voice, persuades smoothly, trenchantly, while the explicit thought within the deftly chosen words explodes quietly, drastically. When Trilling has something to say, he is never fussy, never oblique. He says it: you understand it, find it or its impact unforgettable.

Trilling is, of course, a man of intellectual action, vigorously concerned with the plight of the liberal and the liberal imagination in today's excessively ambivalent world. That is the concern of his novel, *The Middle of the Journey*, which will be published this autumn. At present he is a Guggenheim Fellow on sabbatical leave from Columbia, working on a volume of critical essays which explore English and American literary subjects, writing a new novel. He is one of the editors of the forthcoming *American Men of Letters Series*. For it, he will write a critical biography of Mark Twain. Genuinely a New Yorker, he was born there, educated there, teaches there, and is married to a New Yorker, Diana Trilling, one of America's most discriminating literary critics.

ROBERT PENN WARREN

At forty-two, this tall, lanky, raw-boned, genial, intensely alive redhead from Kentucky is especially suited to his position as one of America's most discussed teachers and men of letters. He has been a Rhodes Scholar, a rebel against moribund Southern traditions, an editor of impressive *avant garde* magazines, a writer of verse and criticism applauded for its profound feeling, its careful structure, its content. He has written exciting short fiction and three novels. The most recent is *All the King's Men*, which won the Southern Author's Annual Award as "the most distinguished book of 1946 by a Southern author on a Southern subject" and then the 1947 Pultizer Prize fiction award. It became a best seller, and it will be seen eventually as a movie. When Robert Penn Warren was told that he had won the Pulitzer Prize, he said, "Okay, I'll accept the award. But the prize seems pretty meaningless to me when neither Hemingway nor Faulkner ever won it."

To his Elizabethan Literature and Creative Writing students at the University of Minnesota, where he is now a member of the English Department, this spectacular career makes Warren not only an exciting person but the most interesting faculty member on the campus. "I don't know Warren in the classroom," wrote a girl with a knowledge of teachers and teaching, "but I do know that his students are devoted to him, and if my impression of his manner and personality, from a poetry reading I heard him give at Harvard, are any

(Continued on page 211)

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TWO-FACETED CAREERS

(Continued from page 210)

indication of his classroom manner, he should be wonderful." Now he is a Guggenheim Fellow, is working on a new novel. (A book of his short stories will be published this autumn.) "For a person who wants to write," he said, "the advantages of teaching...outweigh the disadvantages; a teacher is forced to clarify—or try to clarify—his own mind on certain questions which are necessarily involved in the business of writing."

STEPHEN SPENDER

When Sarah Lawrence opens this autumn, its students will be offered new courses in Elizabethan and Modern English Literature and a series on Modern German and Modern French writers. These will be taught by a tall, good-looking, curly-headed, blond Englishman on his first visit to the U. S. A. He is thirty-eight years old, and is a charmer with deep-set, very blue eyes. Probably he will wear his shirt open at the neck, just the way Shelley and Byron did. He looks like a poet: he is a poet. For almost two decades Stephen Spender has been one of the stormy petrels of English letters. With W. H. Auden, C. Day Lewis, Christopher Isherwood, and Louis MacNeice, he led Britain's literary vanguard during the '30s.

Today, this author of a score of books of verse and prose—most recent verse is *Poems of Dedication*, most recent prose is *European Witness*—is indisputably one of the world's most distinguished poets, one of England's outstanding critics and short story writers. He is, above all things, an individualist and a passionate lyricist, who is not afraid to let his heart talk out loud.

Spender is an on-the-spot, politically-minded man of letters with a decisive ability to record what he sees and hears, what people feel, what he feels. He was in Germany while Hitler came to power. He was in Austria when Dollfuss was murdered. He smuggled himself into Spain during the Spanish war. He was a Fireman in London during World War II. "The moment he entered the Fire Service," he writes about himself, "the Blitz stopped as if by magic, and there were no fires in London for three years, at the end of which there were a few hundred bomber raids. Spender did actually take part in one or two fires during these weeks." What Spender doesn't note here, about himself, is that some excellent verse and prose came out of this experience. He also worked in the Political Intelligence Department of the Foreign Office, "where he was given work to do which was thrown

(Continued on page 214)

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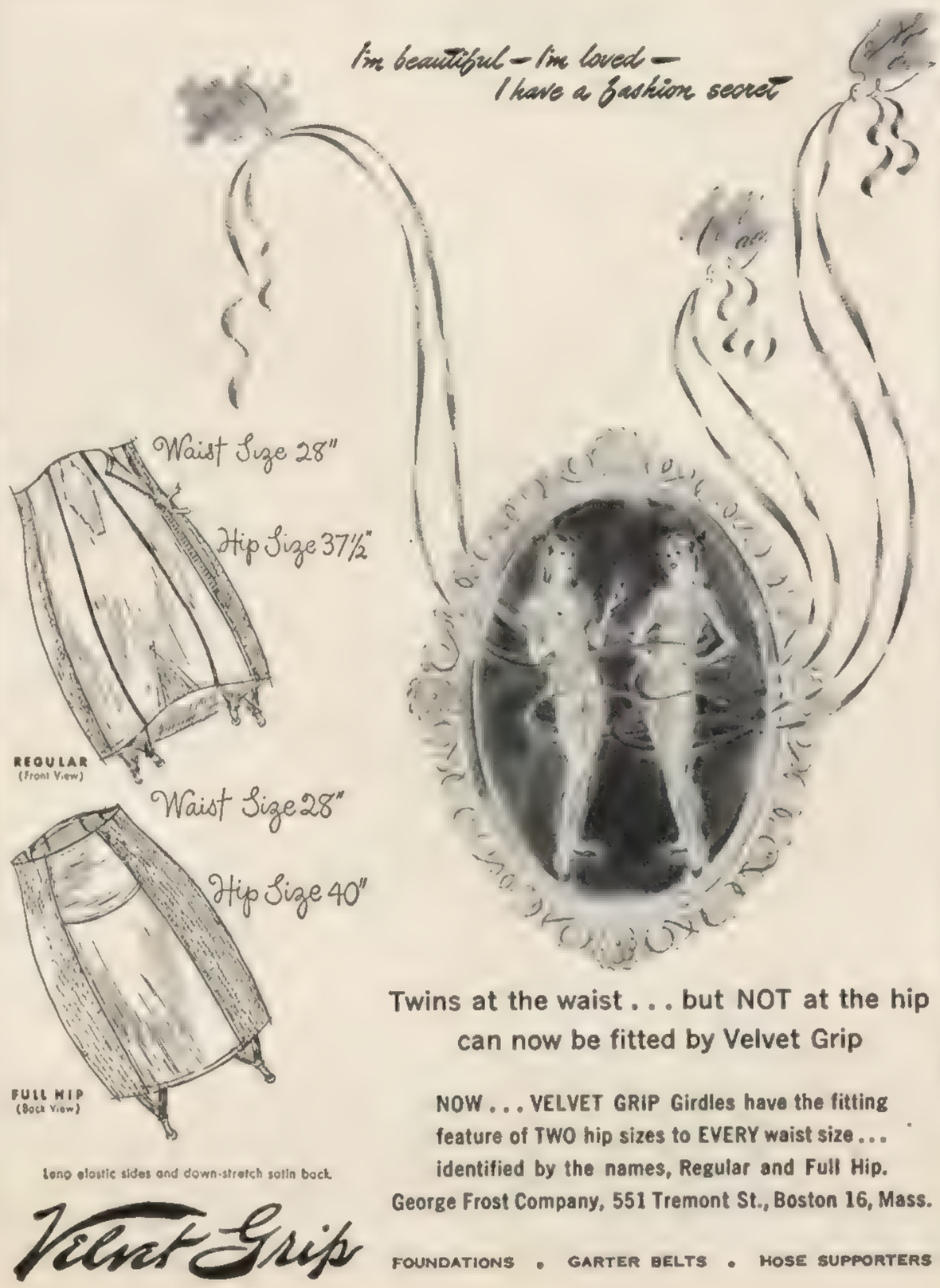

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TWO-FACETED CAREERS

(Continued from page 211)

away into a special waste paper basket with a slotted lid, in case, as with an ordinary waste paper basket, anyone might possibly read it."

For the British Council (the government Art-Culture propagation group), he went to Czechoslovakia. During the spring, summer, and autumn of 1945, he travelled widely in the British Zone of Germany and in France, for the British Government. All of these activities have resulted in either verse or prose works. One of these journeys produced *European Witness*, from which Vogue published two sections last year. It is controversial, personal, direct, lyrical, with a kind of quiet levity and it is concerned with the interior lives of the people he saw, is preoccupied with the absence of a feeling of guilt in Germany. Typically Spender in *European Witness:* "Gleams of light fell on the cathedral which, being slightly damaged, looks like a worn Gothic tapestry of itself with bare patches in the roof through which one sees the canvas structure."

His message: "The only answer...is a conscious, deliberate, and wholly responsible determination to make our society walk in paths of light." What these particular paths are, he never reveals. His work is conditioned by a deep-set, basic conflict: it arises from the peculiar situation of the thinking man of letters in the world today. The man of letters is a man of emotional, intellectual action: the world demands physical action. The man of letters, unable to fulfill the world's demand, feels that he is guilty.

Spender has a charming, young, English wife of Russian extraction. Her name is Natasha Litvin. She is a pianist who wants desperately to be recognized as Natasha Litvin, not Mrs. Stephen Spender. He has recently finished one of his long short stories. It is called *The Princess*, and is about a friend's romance with a DP. Now he is involved in a play which he wishes to write. Called *The Victims*, it is about a Mexican who volunteered in the Spanish revolution "with disastrous results."

LEO LERMAN

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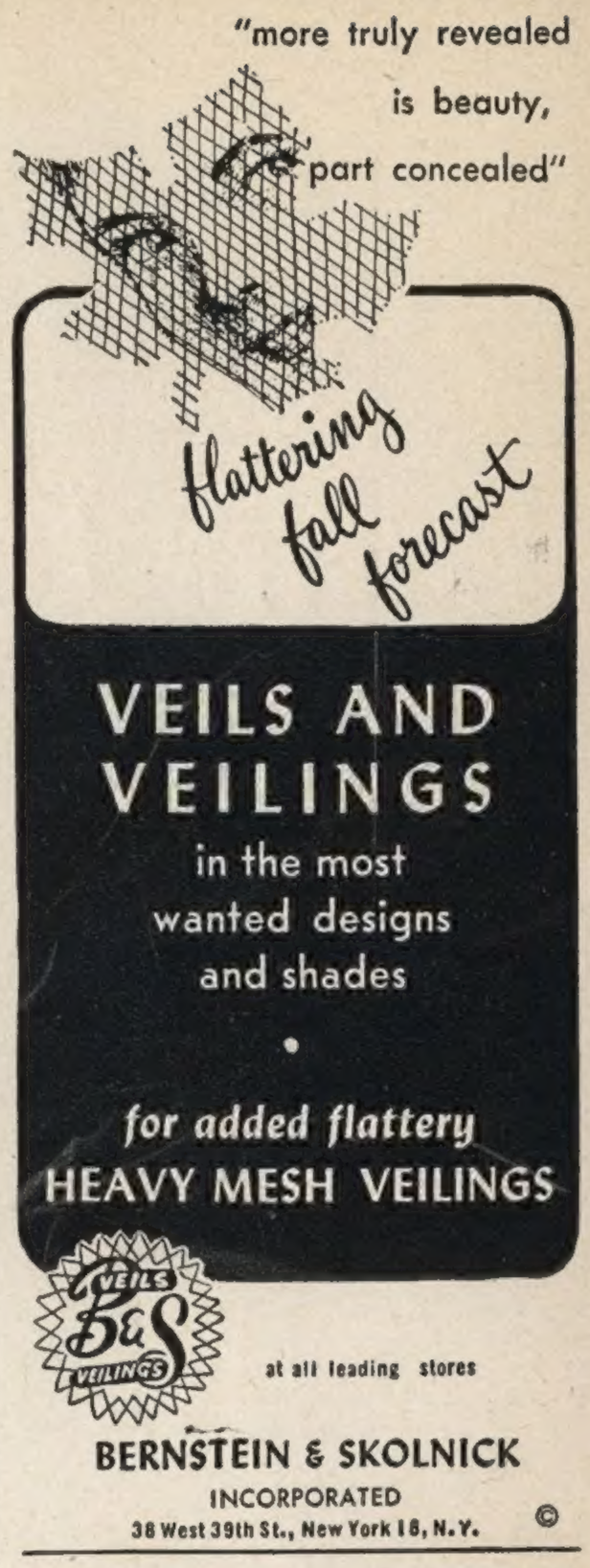

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